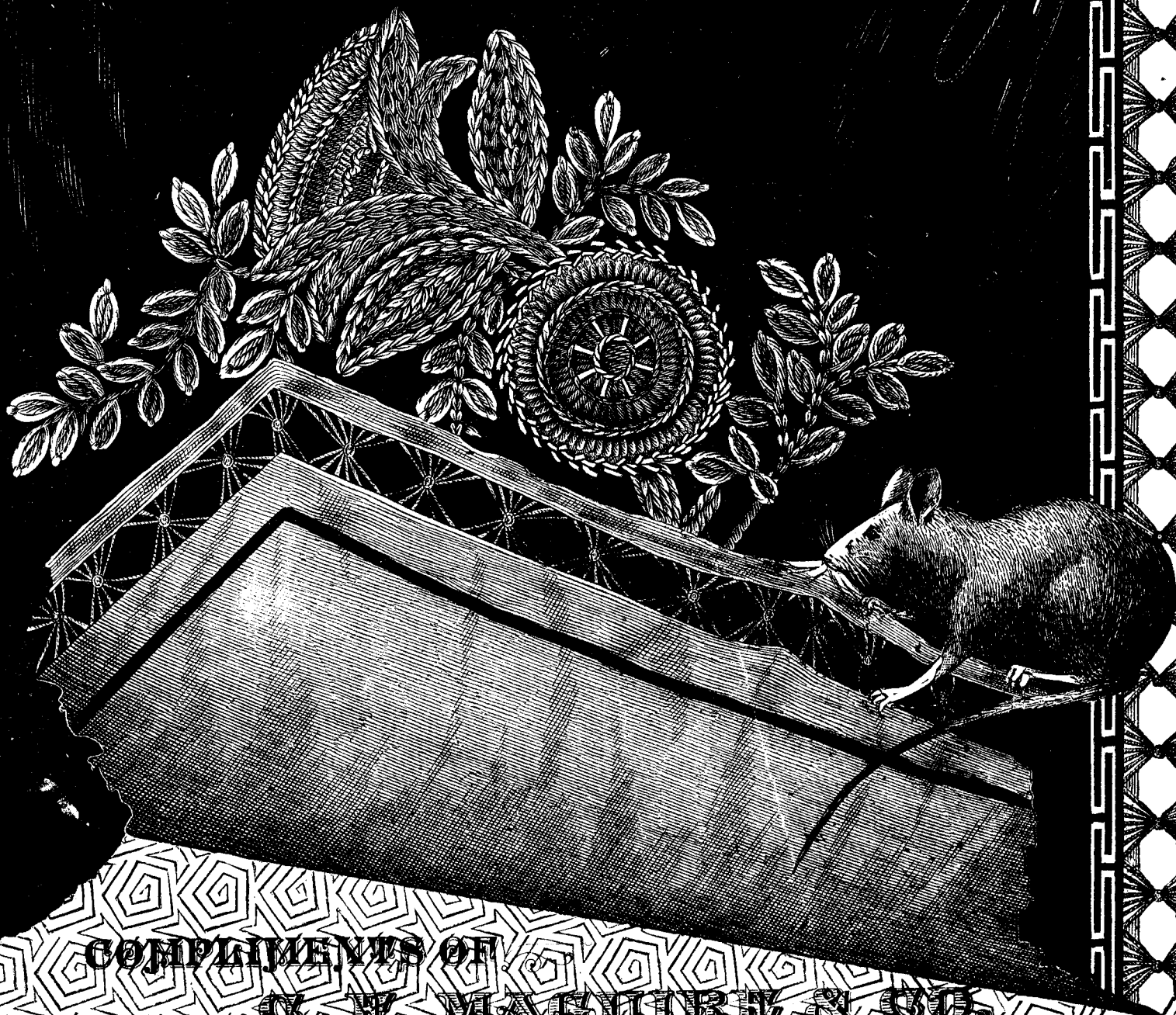


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The Needle & Home

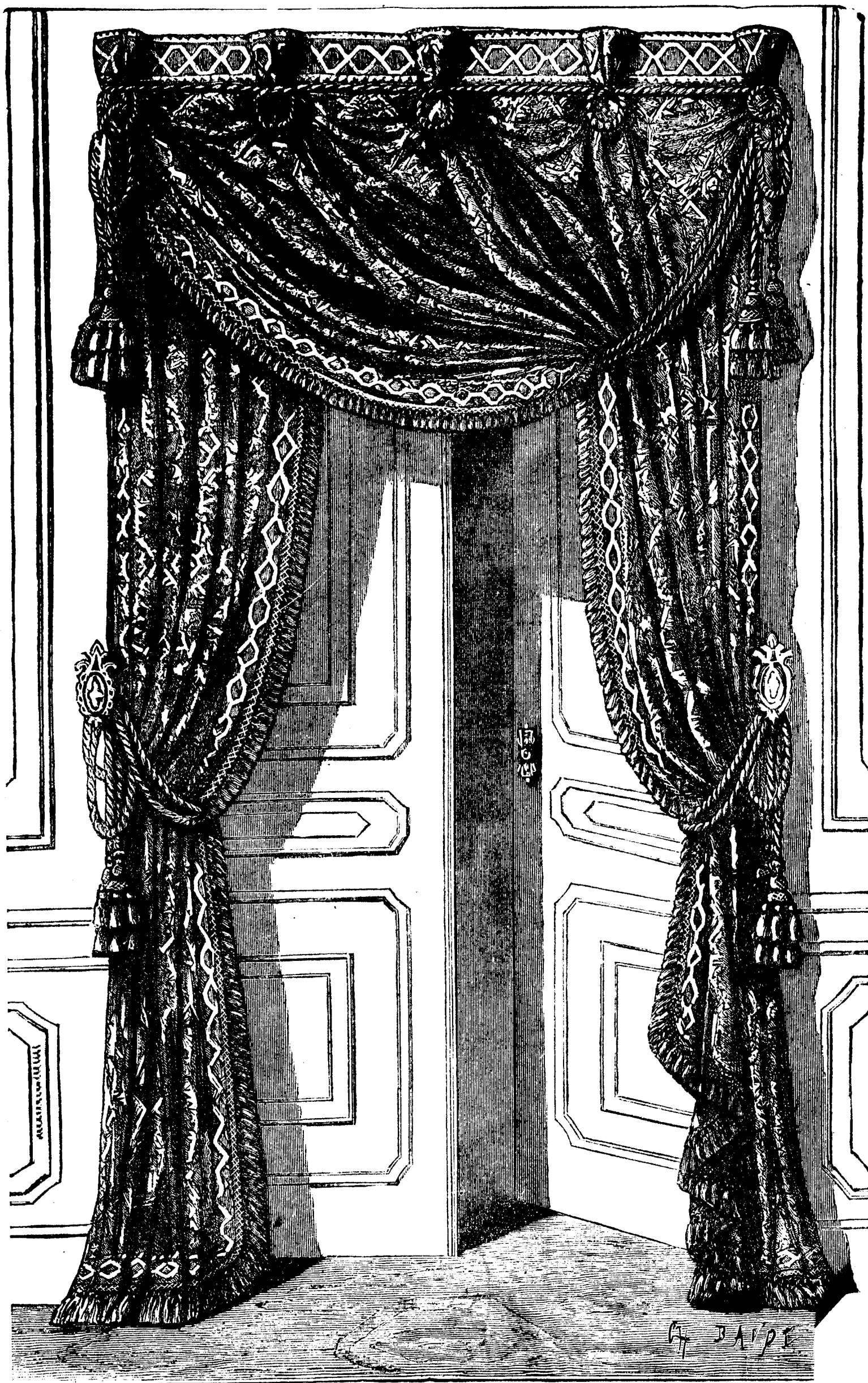


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Every Department has been edited by specialists in their line among whom we might mention GRAHAM & CO., (Limited) authors of a number of manuals on *Art Embroidery* published by the leading Silk Corporations of the United States, C. E. BENTLEY, author of *Decorative Needlework*, The Decorator and Furnisher Company, publishers of *The Decorator and Furnisher*. To these and to many others who have kindly aided us, we acknowledge our indebtedness; and to the good women of America, who recognize with us the moulding force of home influences, this volume is respectfully dedicated.

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Decorative Art Needlework.



Decorative Embroidery is of such ancient origin that it is impossible to say when it was first introduced or who should have the credit for the first work in this Art.

It is referred to early in the history of man. We have repeated mention of "Needlework of blue and purple and scarlet and fine twined linen" in connection with the rearing of the tabernacle in the wilderness by the Jews after they went out of the land of Egypt.

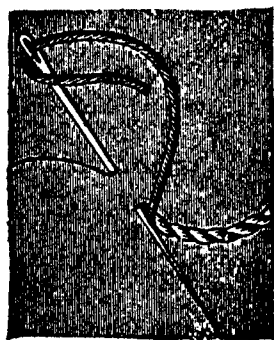
Embroidery always has and probably always will be classed among the fine arts. It is one of the ways of expressing the natural taste and love for the beautiful. It requires as much skill to paint with Needle as with brush. One expresses a fine sentiment on piano or in song, another expresses an equally fine sentiment in Needle painting.

Nature has endowed the female sex with a double portion of the love for the beautiful, and almost all ladies seem to naturally take up Embroidery and carry it to a greater or less degree of perfection, as leisure and means give them an opportunity.

Naturally Embroidery, like all other arts, has undergone great changes. First, we can easily imagine it must have been very simple, probably simple outline, and becoming more and more expansive as new materials and fabrics were introduced until now the variety is so great it is really hard to make a selection among the many beautiful goods to be found in Art stores.

One old and still popular favorite is the decoration of household linen. Every good housekeeper prides herself on her nice linen and loves to have it suitably marked and decorated. The materials used for this purpose are embroidery cotton, and linen and etching silks. The two last materials can now be procured in art stores in *fast colors that will wash*.

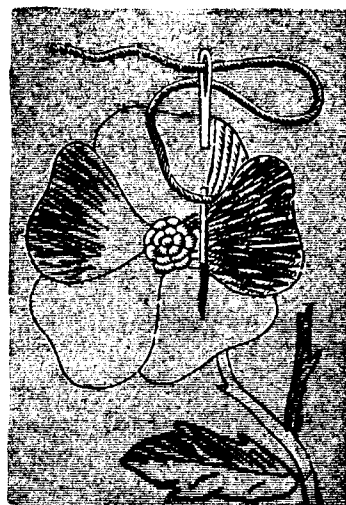
The stitches most suitable for this purpose are a simple *outline stitch*, made by taking a long stitch forward on the face of the goods and a very short one on the back, or the *double outline*, which is similar to stitch



OUTLINE STITCH.

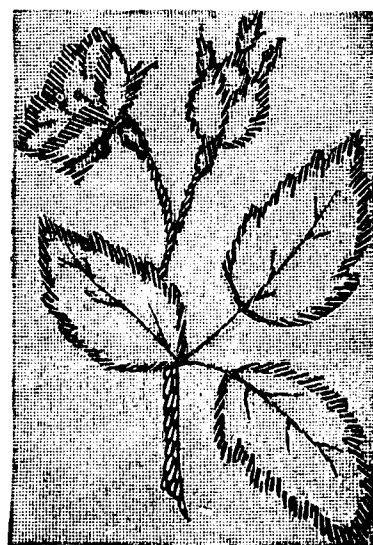
used in solid embroidery. The stitches should be set at an angle from the outline, and should be of irreg-

ular lengths so as not to have a stiff appearance. The



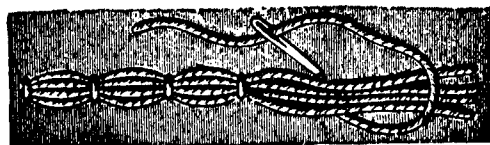
DOUBLE OUTLINE OR SKELETON STITCH.

highest art of flower painting with needle is only to be attained by using what is known as the **Kensington Stitch**. This should always be made so the stitches



KENSINGTON STITCH.

will run from edges of petal or leaf towards the centre. The stitch should be of irregular length, long on top of goods and very short on under side, which throws all your material on the surface and gives the petals and leaves a flat, thin, natural appearance. In shading care must be taken to work one shade well up into another with irregular lengths of stitches so they will blend naturally from one shade to another except in working autumn shades in foliage when the changes may be abrupt.



COUCHING STITCH.

The *Couching Stitch* is very much used with three or

DECORATIVE ART NEEDLEWORK.

more full threads of filling silk caught down at regular intervals. It is also used with Japanese gold and copper thread which is used very extensively.



FRENCH KNOT.

THE FRENCH KNOT STITCH is used in making the centre of flowers, or for raised foundations as in executing the plush stitch. To make it, take a back stitch, pass the silk two or three times around the needle, according to the size of the knot required, and draw the needle through, holding the coil with the left thumb.

TRACING STITCH, useful in applique embroidery. Secure a line of filoselle or embroidery silk with a different colored thread which is brought up from the back of the material on one side and down on the other.

PLUSH STITCH for golden rod, cox-comb, sumac, Russian snow flower, etc.—Fill the flower with French knots; bring the needle through from the back, across the floss or filling silk, and down on the opposite side. Draw the stitch down tightly as in couching, and the filling silk naturally comes to its place, when it will be clipped the height desired. Fill the flower in this way until complete, making the stitches close together.

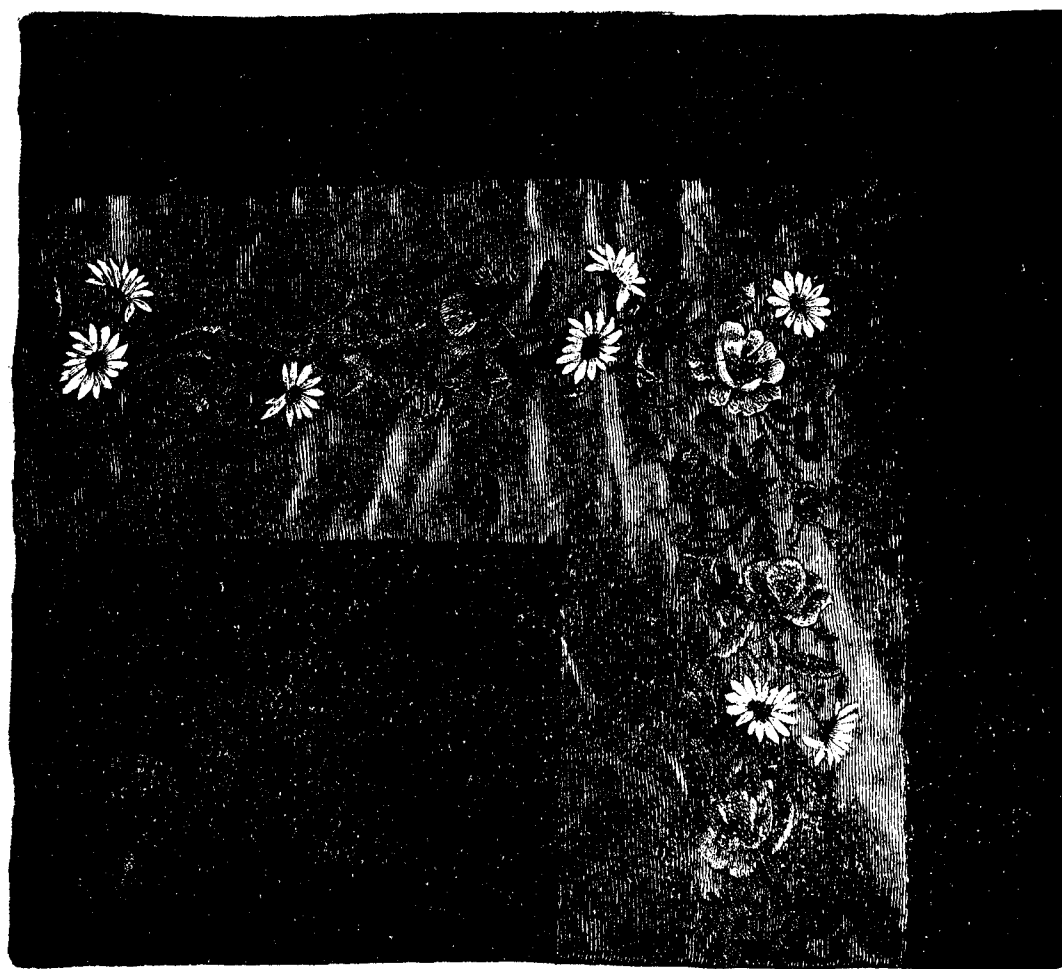
QUEEN ANNE STITCH.—The weaving or Queen Anne stitch is used for filling in flowers that have been outlined with the ordinary etching silk. The petals are covered with parallel stitches extending from one outline to the other, leaving a very small space between and these are crossed at right angles in the darning-stitch. Both etching and embroidery silks can be used for this purpose, depending upon the coarseness of the

material. The darning-stitch can easily be accomplished by any one understanding the homely work of mending stockings. The design is outlined and the interior carefully darned in with the same or a different silk from the outline, the under stitches being fewer than the upper, and should not be crossed. A background entirely in darning looks well with the design in another stitch.

Ribbon or Rococo embroidery is very rapid and easily learned.

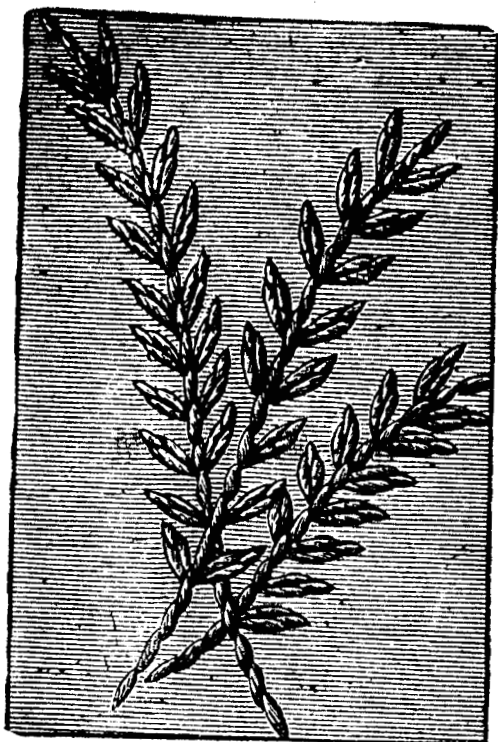
Use ribbons for the petals of flowers and opening buds. Cut your ribbons in pieces about double the size of the petal stamped. Run a draw string around the edges and gather to the required size and shape, place in position and blind stitch. About three shades of ribbon should be used. The centres of flowers are usually made with French knot and stamens; same as in Kensington, extending up on the ribbon petal. The foliage and stems are worked with arrasene, crewel, chenille or any other material suitable.

THE MATERIALS USED to embroider on at present are mostly the lighter fabrics, as silks of various kinds. The oriental silks seem to be the favorites. The beautiful soft-colored Pongee holds first place, but many prefer lighter and more gauzy goods, such as Honan gauze, bolting cloth, Neysore, Rumchuddab, etc. Pondurata is a favorite on account of its thin texture and low price. Designs used on these goods are mostly conventional. We give a few illustrations which will serve to give a general idea of the styles of which there is an endless variety. The materials use for working them are embroidery and filling silk, Japan and Filo floss, etching silk, Kensington crewel silk, Japanese gold and copper thread, and can be procured from any first-class art rooms.*

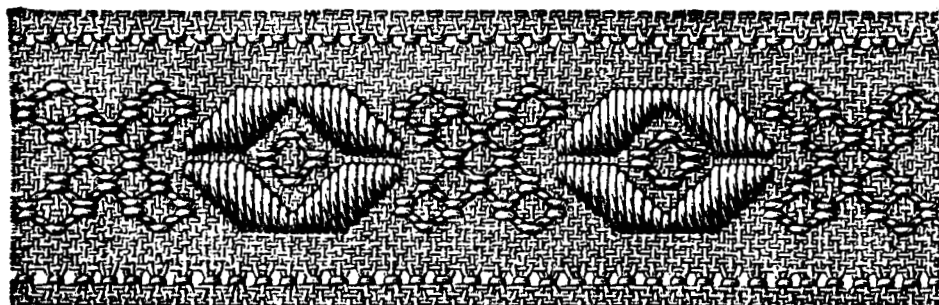


THE accompanying design illustrates a handsome table cover of crimson plush, with a border of gold satin having a wild flower vine of poppies, buttercups and daisies done in silk embroidery. The various colorings being blended in a thoroughly artistic manner; lining of satin.

DECORATIVE ART NEEDLEWORK.

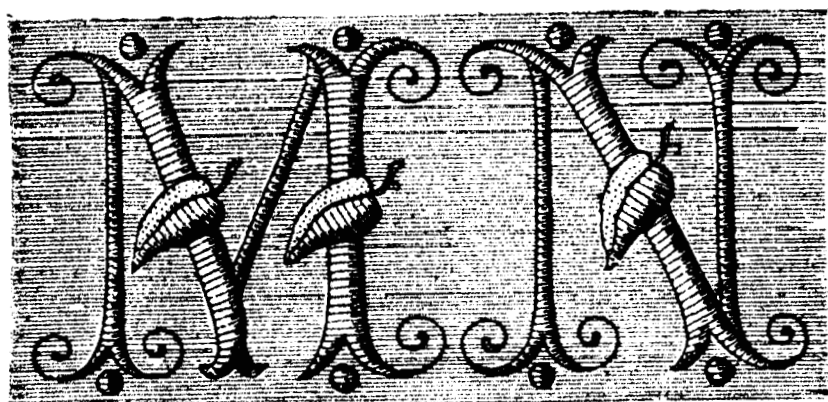
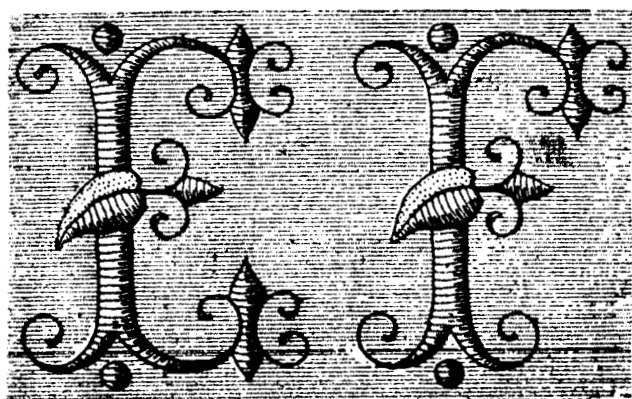


POINT LANCE STITCH.



POINT VENISE STITCH.

This design illustrates a border suitable for tidies bureau covers or children's clothes. It is done on Java or etamine canvas in Point Venise stitch.



FRENCH SEED AND SATIN STITCHES.—The letters shown here are suitable for a variety of fancy work and lingerie purposes. They are worked in French seed and satin stitch; the French seed stitch being employed in the upper half of each leaf as shown in the engravings. This branch of embroidery consists simply of very short, straight

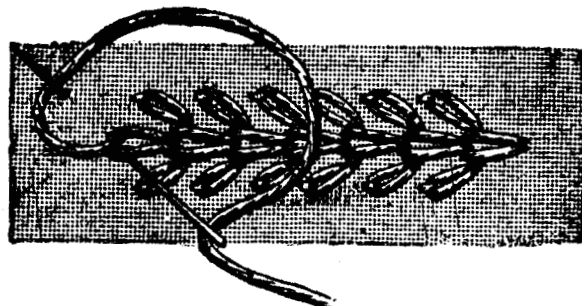
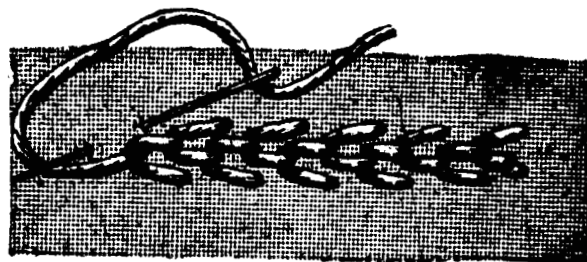
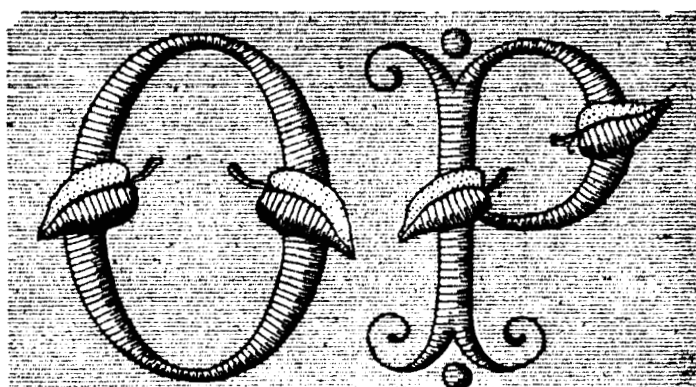
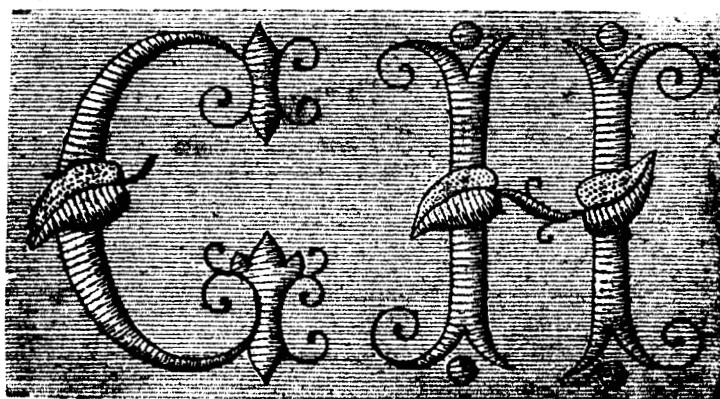


FIGURE 5.

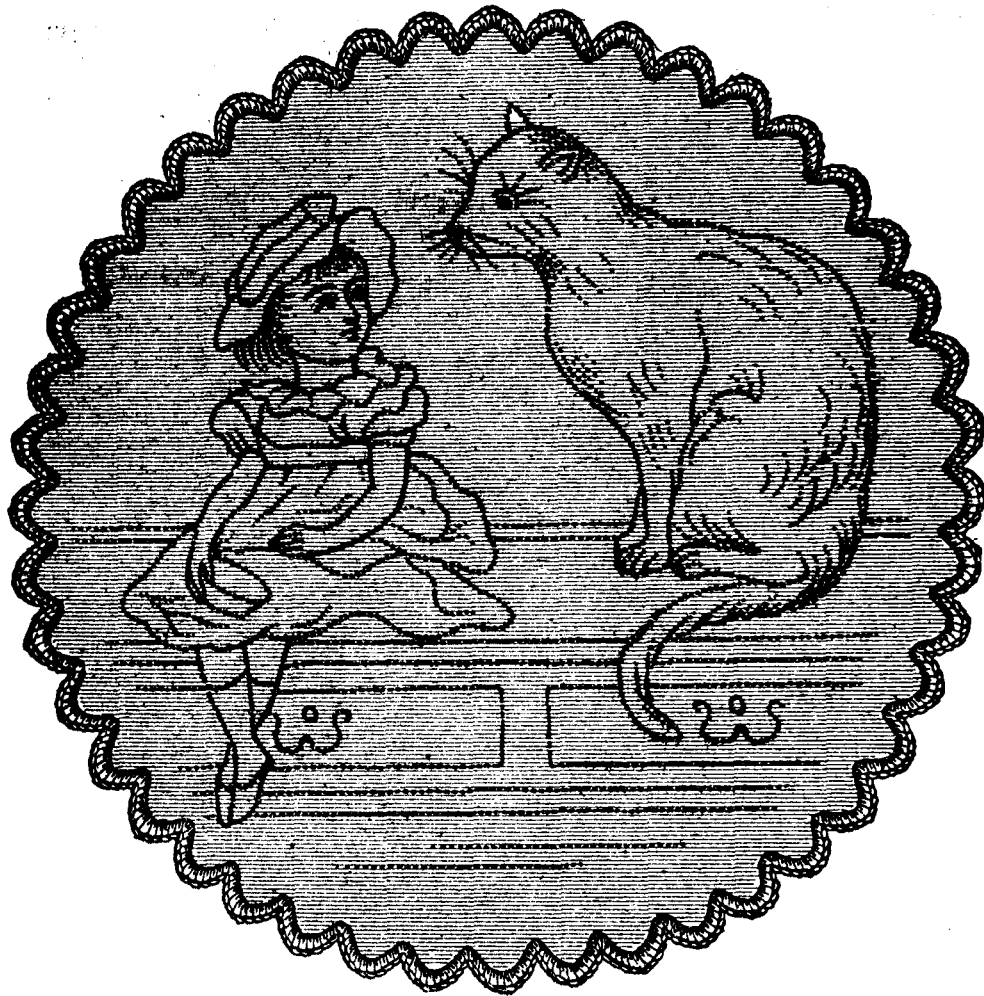
THORN STITCH.—LEAF STITCH.—VANDYKED CHAIN STITCH.

One can hardly understand too many fancy stitches nowadays, when every imaginable article is decorated with handwork, showing the owner's taste, skill and ingenuity. Figure No. 5 illustrates three stitches that can be done, by the eye or by having the threads of the material carefully counted. The center one is styled the leaf stitch, being a series of chains; the one below is the vandyked chain stitch, presenting a zigzag appearance, while the remaining design is known as the thorn stitch. All of these are used for working in silks, arrasene, cotton and worsteds, on material of any kind designed for fancy work.

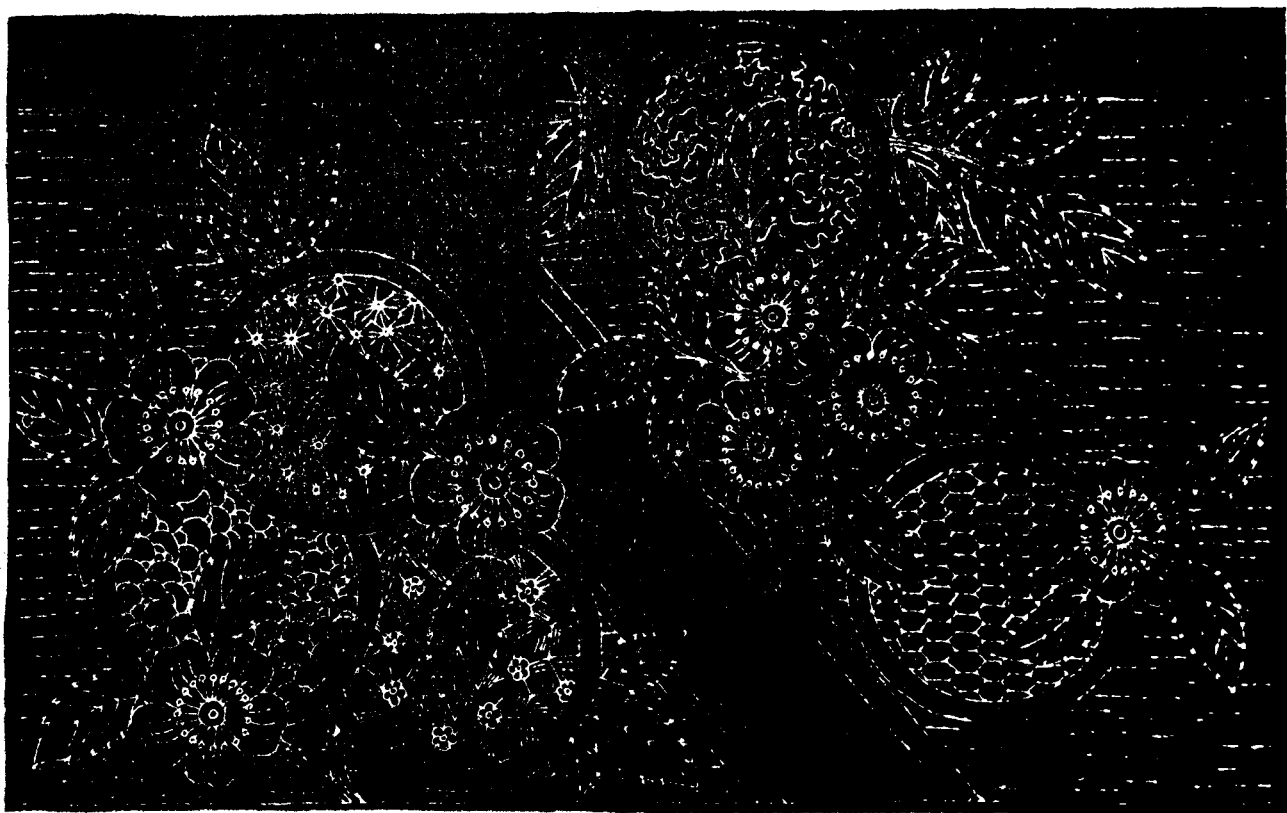


stitches placed in any way so as to show a little of the ground material between the stitches. When a rich, raised effect is desired, it can be produced by running between the outline more or less thickly or outlining with cotton. The letters may easily be enlarged to the "giraffe" size for marking family linen.

DECORATIVE ART NEEDLEWORK.



IN THE DESSERT NAPKIN here represented, the figures may be dressed in one or various colors as the taste dictates. Trace the pattern on transparent paper, which is then laid on the linen and the design pricked with a coarse needle. Work in Kensington or back-stitch with colored cotton. Care should be taken to have the design exactly in the center of the napkin, and to finish the edge with scallops.



This pattern admits of a great variety of colors, and can be worked entirely in outline. A pretty bright shade of old gold can be used for darning the background; about two shades darker of some color for straight lines and enclosing discs. For roses use three shades of pink; two

shades of blue for Forgetmenots, and three shades of olive green for leaves. The little figures inside of discs must be treated as regards colors with reference to the background upon which the design is wrought, and must be left in a great measure to the individual taste of the worker.

DECORATIVE ART NEEDLEWORK.

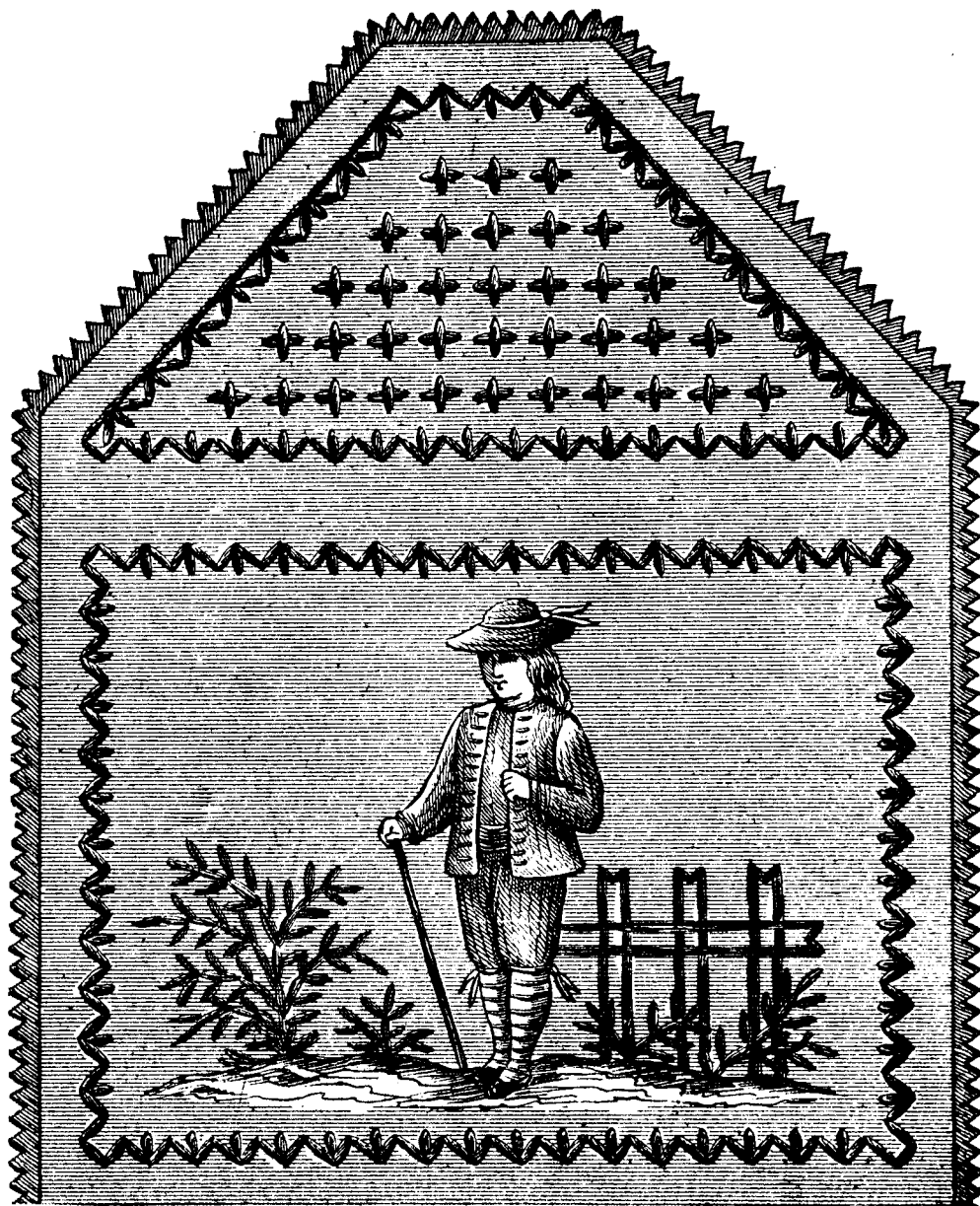


THE DESSERT NAPKIN here represented can be made either round or square, and ornamented with Greenaway embroidery. If round they are edged with scallops; the square ones are fringed out by drawing the threads and knotting several strands together.



PATTERN FOR END OF TABLE SCARF OR TIDY.—Treatment.—Use three shades of Terra Cotta filling silk, combining the three in the large figure—using the medium shade on the leaves and the dark shade for stems, also for straight lines enclosing the design. The little tendrils may be worked in Japanese gold thread.

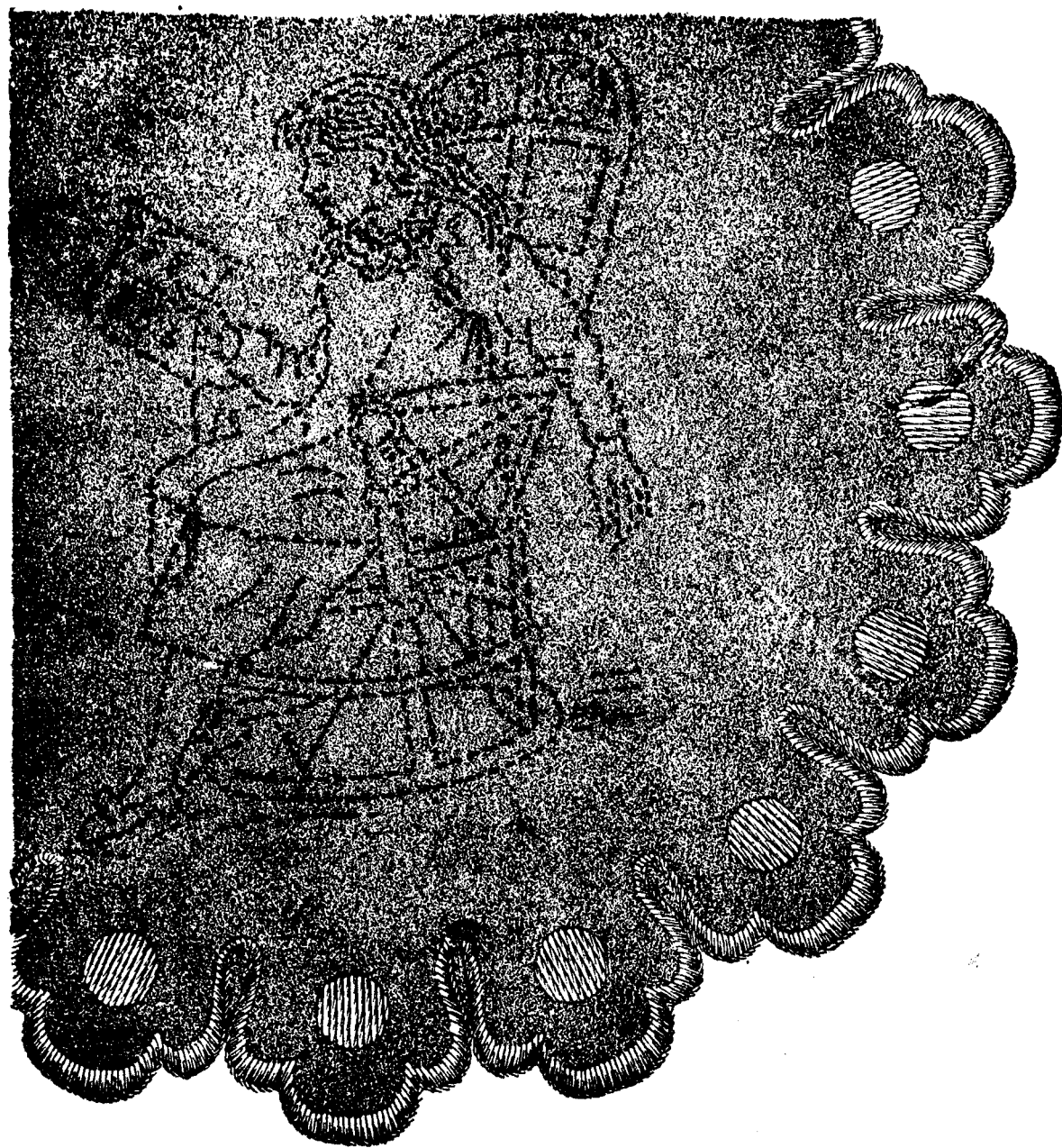
DECORATIVE ART NEEDLEWORK.



THE above design illustrates a needle-book made as follows: Take a piece of Java canvas 12x5 inches, and fold one end in a point, which overlaps the other when folded. Edge the whole with a pointed festoon formed by the lace-stitch. In each festoon work a little star in the same stitch. The center figure is worked with split silk

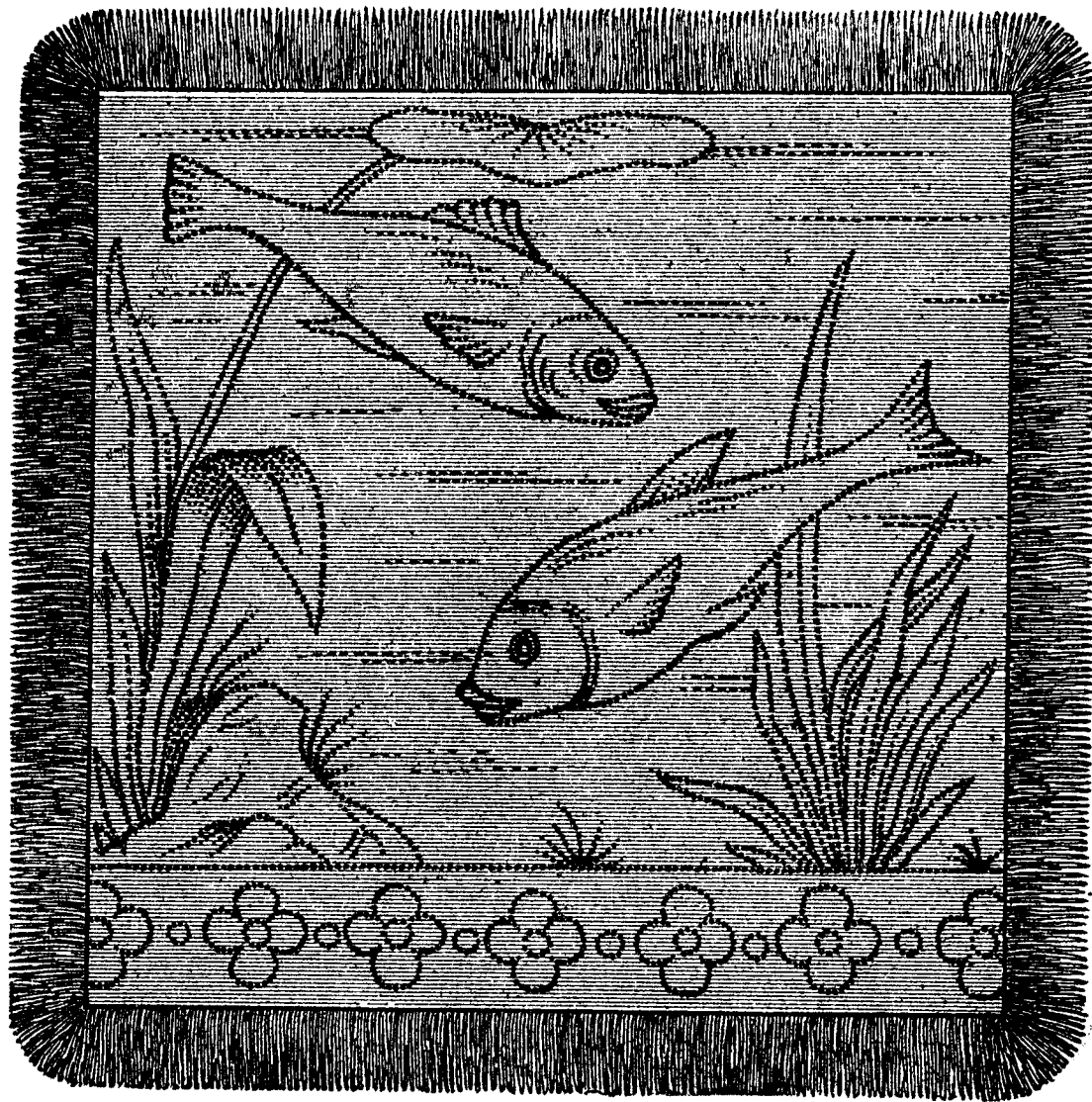
in a long, Kensington stitch. The jacket is blue, the pantaloons garnet, shirt white with a black belt, white hat and blonde hair. The lining is a piece of scalloped cloth, which extends beyond the edge of the cover. Several pieces of pinked flannel are fastened near one end to stick the needles in, and a small pocket for needle papers is at the other end.

DECORATIVE ART NEEDLEWORK.



THE design here offered is intended for a dessert plate, doyley or napkin. In making a copy, the pattern is first to be traced upon the linen, or any other fabric used, after which the work is done in Kensington stitch with red or blue embroidery cotton. Heavy scallops and dots, as seen in the cut, are to be used as a finish for the edge. Mats for plates, tidies made of Colbert linen, and lamp-mats of cashmere are all embroidered in this same style.

DECORATIVE ART NEEDLEWORK.



THE design for this napkin or tray cover is done with etching ink or worked in Kensington stitch. The border can easily be worked from the pattern, and the fringe can easily be made. Heavy white or unbleached linen worked with red or blue German cotton are the preferred materials.

DECORATIVE ART NEEDLEWORK.



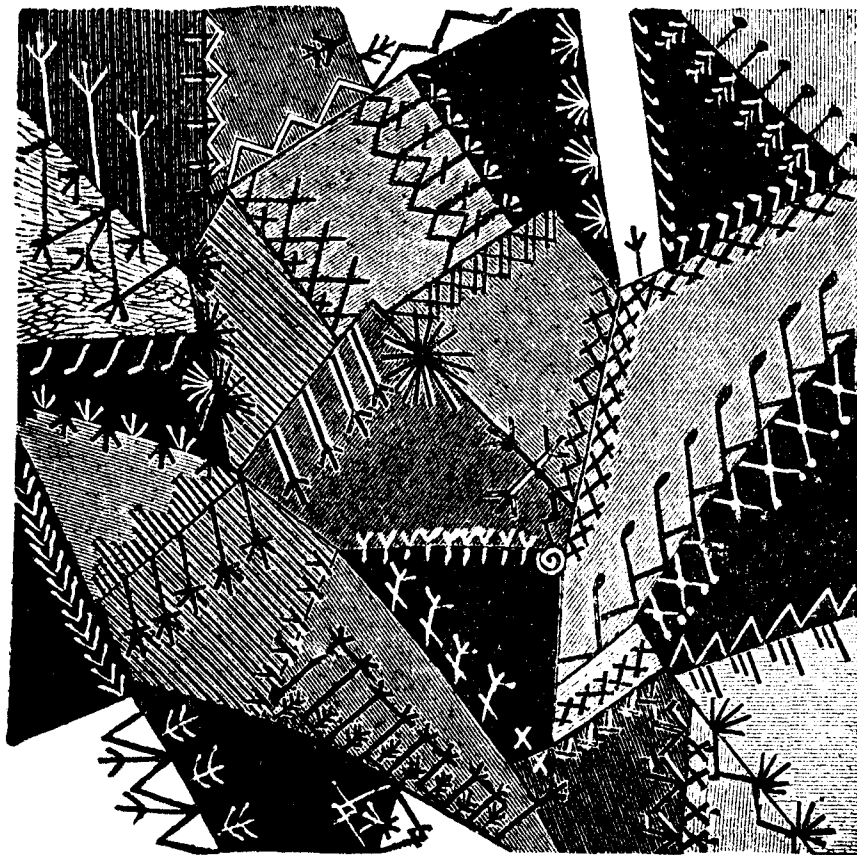
THE accompanying design is suitable for ornamenting doylies and tidies of white or ecru linen. The figures may be dressed in one or various colors as the taste dictates. Trace the pattern on transparent paper, which is then laid on the linen and the design pricked with a coarse needle. Work in Kensington, or back-stitch with colored cotton.

Instructions for Patchwork and Stamping.

TAKE a piece of some firm goods the size you want the article. Upon this baste the pieces in all sorts of irregular shapes, the raw edges being turned under and caught down with fancy stitches (on both sides of every seam) of bright colored embroidery silk or floss. That called "waste" embroidery silk that comes (mixed colors) in short lengths, is the best and cheapest to use. Bright yellow and reds, either pieces or embroidery floss, always brighten and warm the work. A very pretty effect is produced by joining the quilts with strips of vel-

vet about six inches in width running the entire length of the quilt. A large dull piece may be greatly relieved by embroidering or painting some bright flowers upon it.

Scraps may be employed in this way in making a variety of things, such as tidies, mats, sofa pillows, afghans, bed spreads, etc. Quilts can be lined with silk, farmer's satin, silicia or flannel, if you want to make them warm; however, they are much more effective when bordered with a dark band of some solid-colored material, such as satin silk or plush.



THIS cut represents a patch ten inches square, the pieces being sewed without regular arrangement upon a foundation of Canton flannel. The design itself shows a number of fancy stitches which can be used in decorating crazy work.

STAMPING.—To do dry stamping with powder it is necessary to have a distributor, which can be made by taking a strip of an old, soft, felt hat; roll it up tightly and make the end smooth and even by the use of sand paper.

Now place the pattern, rough side up, on the material to be stamped, weighting down the corners. Rub the powder over the perforations with the distributor until the material is clearly marked. Remove the pattern carefully, lay a piece of thin paper over the stamping and pass a hot iron over it; this fastens the powder to the material. The powder is best taken on the distributor from a piece of woolen cloth over which the powder is sprinkled and again rubbed up by the distributor.

Blue Powder is best made by mixing well equal parts

of pulverized rosin, gum damar; gum copal, gum sadarac, gilding powder, powdered Prussian blue, and ultra marine blue.

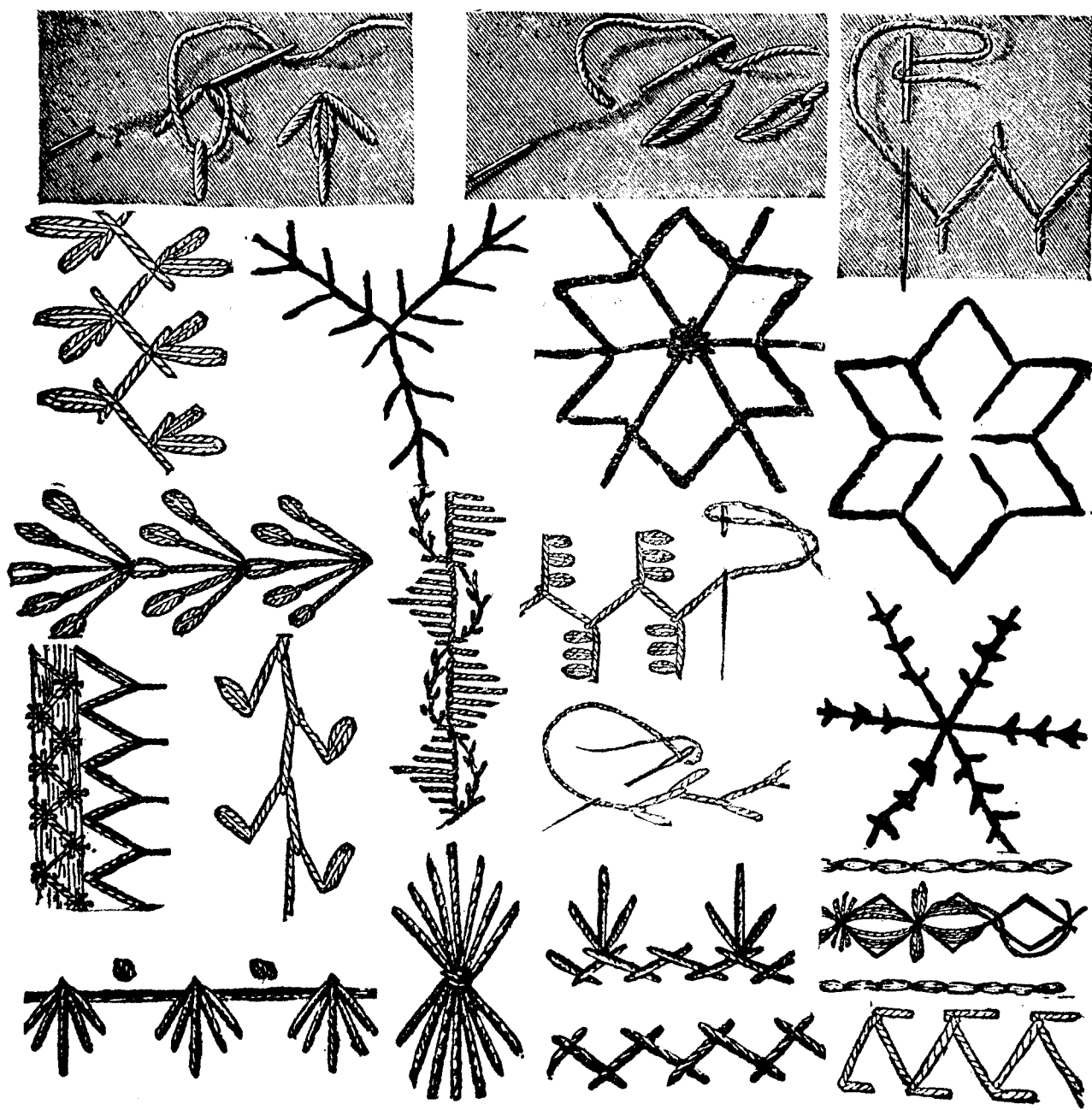
For Black Powder—Use gums as above with ultra marine blue and ivory black.

Use such gums as can be obtained, when all cannot be procured.

Printers' ink, thinned with turpentine is often used for stamping.

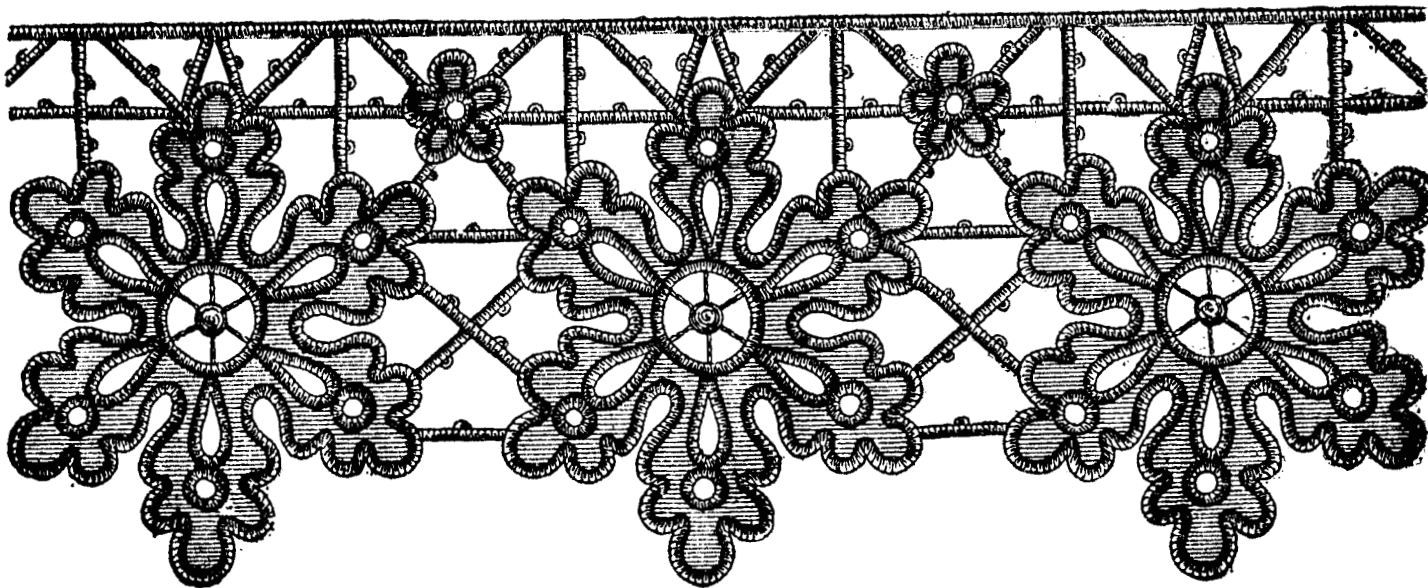
For indelible stamping on dark materials, a paint made of zinc white and boiled oil mixed with Japan dryer is used. This is, of course, distributed by a brush. The pattern should, however, be laid on the cloth smooth side up, and should be cleaned immediately after use with benzine or naphtha which keep from the fire. If the oil should spread a little naphtha will take it out. It is sometimes best in stamping goods with an uneven surface, such as rep-silk, to first stamp the pattern on paper, then turn the pattern over and wipe with a dry cloth, and then stamp the material. A hot iron should not be used for paint stamping.

PATCH WORK.

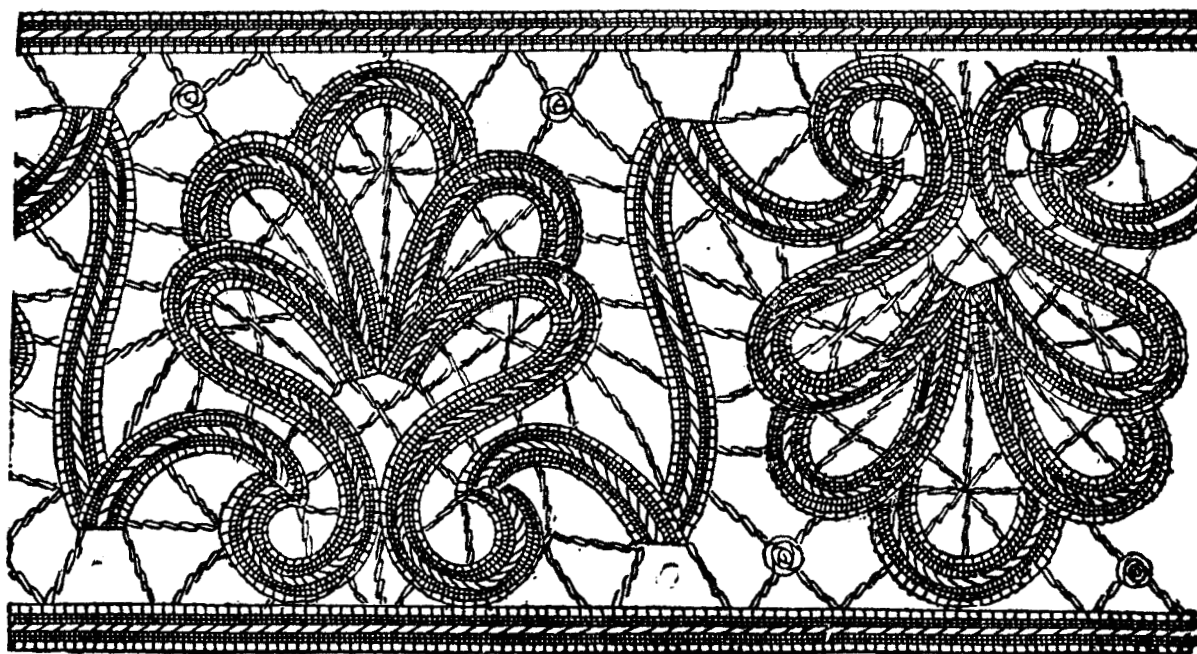
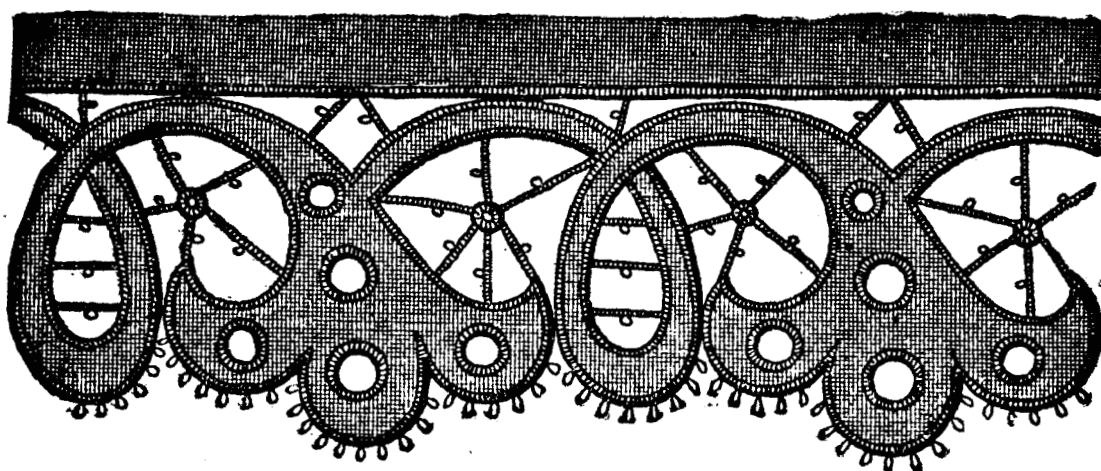


POINT RUSSE STITCHES, SNOW FLAKES, ETC., FOR DECORATING PATCHWORK.

LACE.

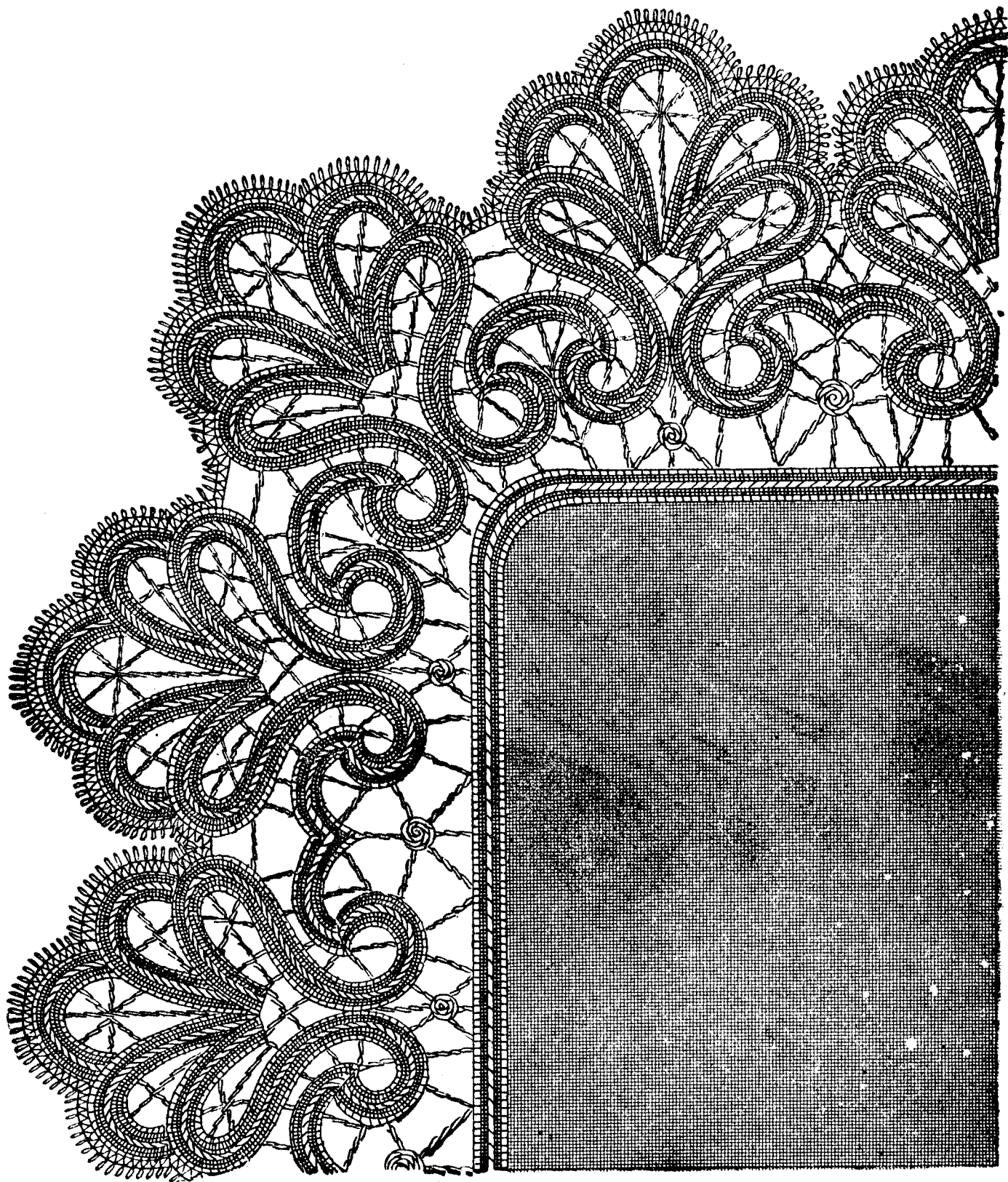


RICHELIEU LACE OR EMBROIDERY DESIGNS—The pattern drawn on linen or cambric is basted down upon toile cirée and outlined or “run out” with coarse embroidery cotton. It is then worked in button-hole stitch around the outlines, the round holes being pierced with a stilleto and worked as in English wheel-work. The bars have threads thrown across at the points indicated, and are worked over with button-holing, the little picots being composed of two or three loops, also button-holed. When finished the superfluous material is carefully removed with embroidery scissors. This design makes very effective trimming for infants' dresses, or it may be used as collars for ladies over dresses of any dark material. It takes its name from Cardinal Richelieu, of the time of Louis XIII.



RENAISSANCE LACE.

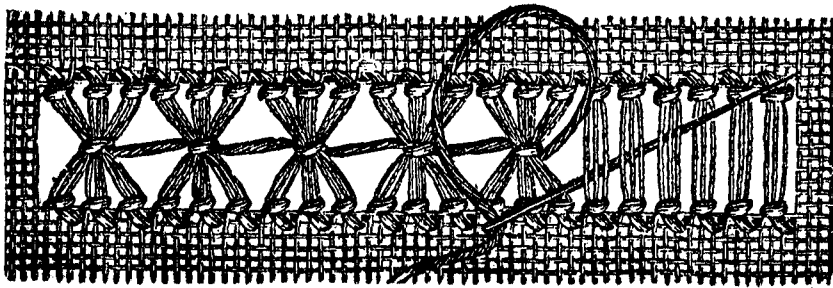
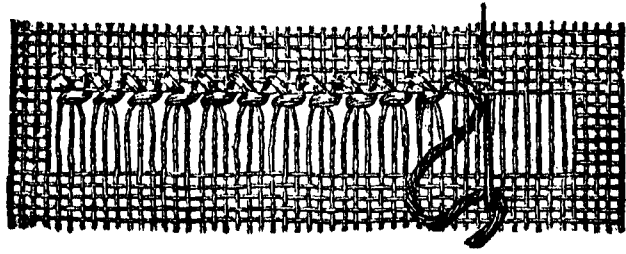
RENAISSANCE LACE.



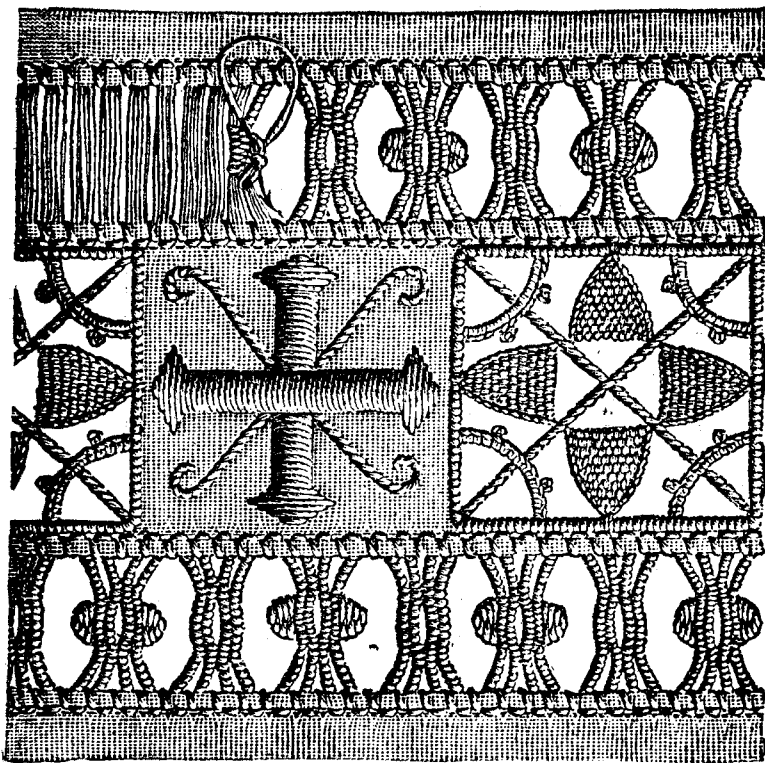
RENAISSANCE LACE.—The pattern given on this page is for making Renaissance Lace, the design being suitable for handkerchief, dress trimmings, lingerie, etc., when the finest qualities of braid are used. Coarser kinds make handsome tidies, using an insertion of the same, and a centre either of bunting or wash material. To make the lace, trace the pattern upon thin paper, or the oil cloth used for such purposes, and follow all the

lines by basting on the braid—English lace braid being preferable—fine or coarse, as desired. Bars of linen thread of the variety called Mecklenburg, sold by the number, which determines the fine or coarse quality, are then thrown across from point to point of the braid design and twisted in the process. When the work is finished, remove the basting threads and cut the lace from the foundation with the greatest of care.

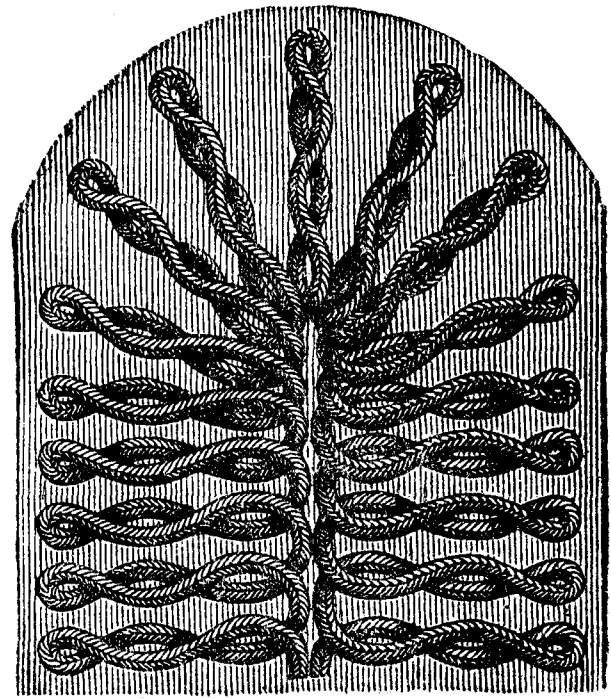
LACE AND BRAID WORK.



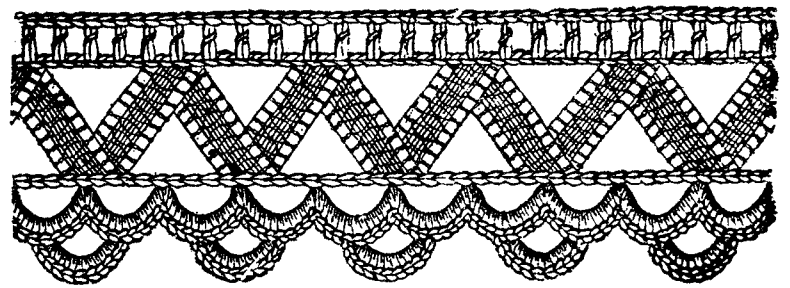
DRAWN WORK.—The designs here given illustrate a pretty pattern for the popular drawn, or punto-tirato work. The threads of linen or any canvas are carefully drawn and knotted together with macrame thread. Handsome borders are made on pillow-shams, splashers, towels, baby afghans, tea-tray covers, luncheon cloths, buffet covers, etc. Coarse linen looks better than that of a finer quality, and the border should be finished with a long knotted fringe.



BORDER in drawn thread work and embroidery suitable for table covers.

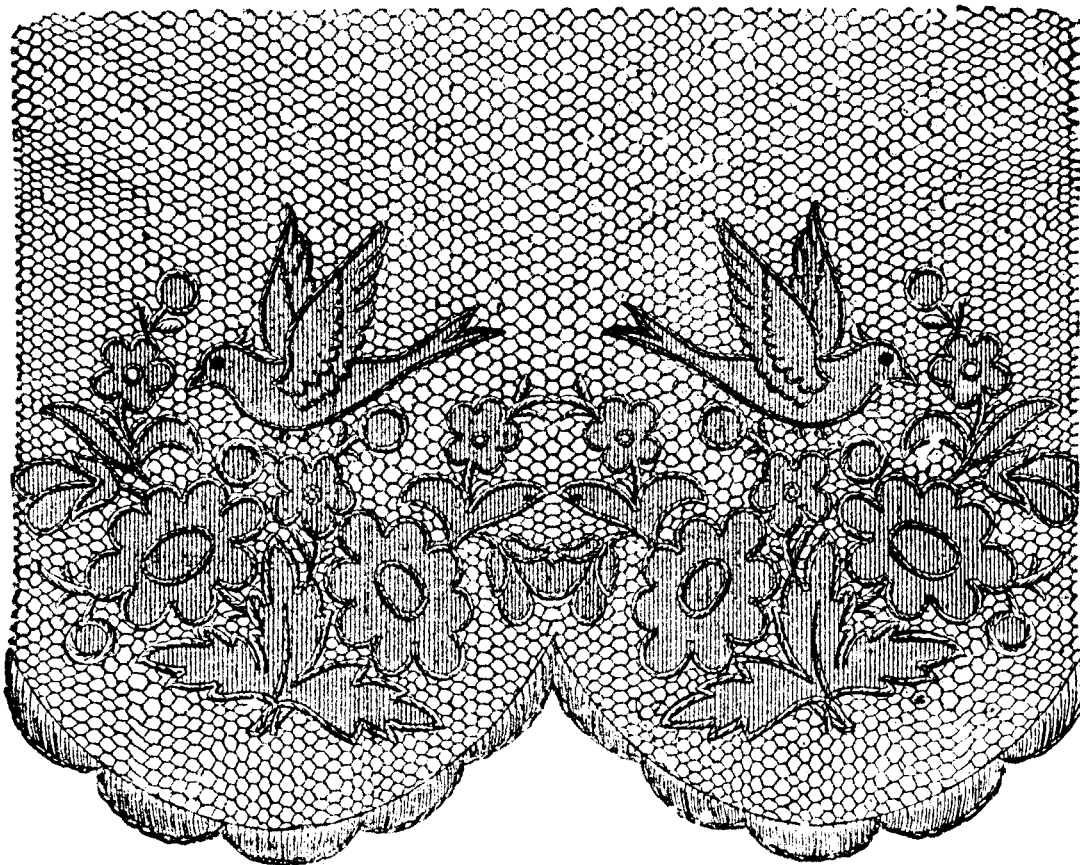
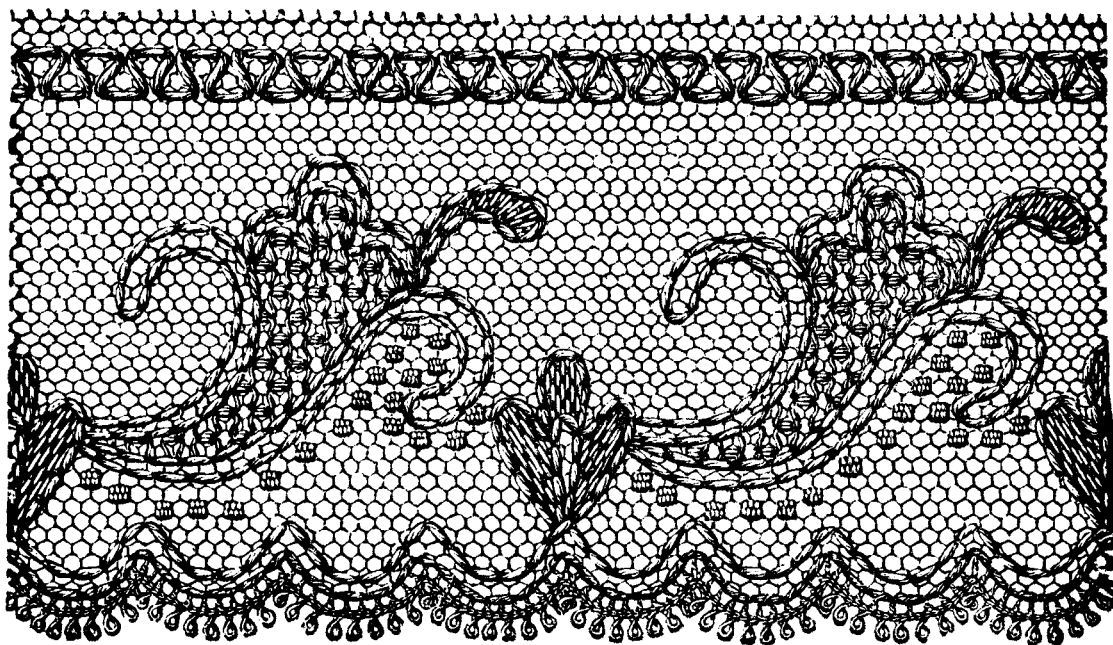


BRAID.—The pattern for braiding illustrated by this cut is especially effective on kilt pleats and on children's kilt skirts of white satteen or linen for summer wear. Round or Russian soutache makes a better appearance than flat braid.



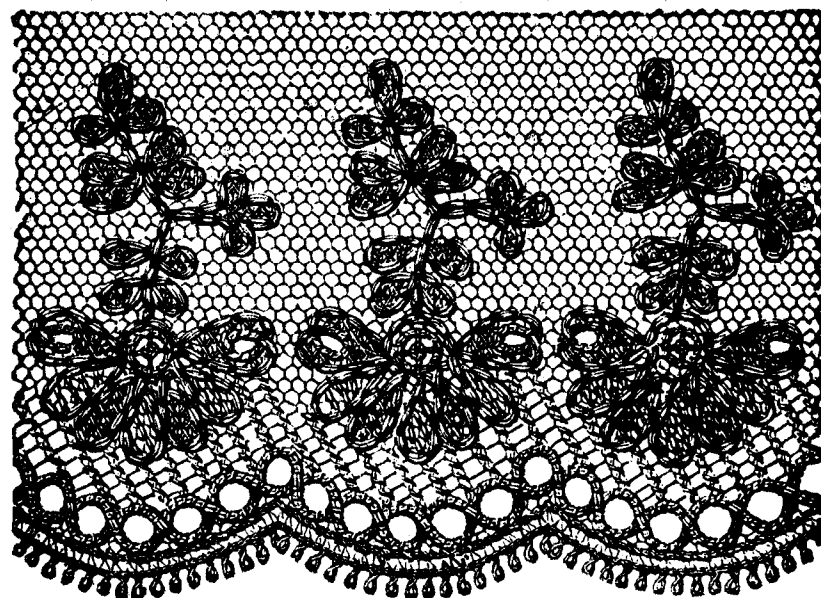
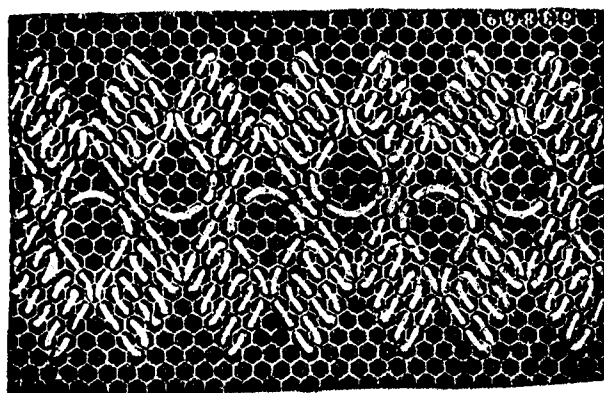
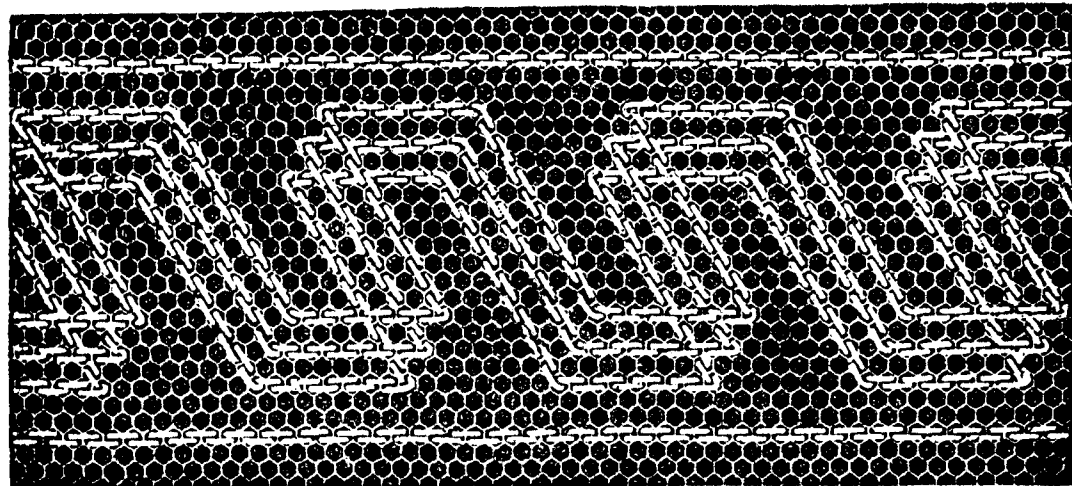
BRAID.—This design illustrates a pretty and easily made pattern of braid and crocheted lace. Use fine English lace-braid with open-work edges and arrange it in points, as shown in the engraving, by making half-bars on each point, which have a chain of five stitches inserted. Then work bars on one of the edges with a chain of two between each; after that, work on the other side of the points, beginning in the centre of the first chain of five, then a half bar, chain of seven, half bar in the centre of the point formed by the braid, then chain of seven. The last row is worked in half bars taking in all the spaces of the preceding row for making the point, which is placed over the two preceding ones. Having arrived in the centre of the second space, make a chain of seven, put the hook in the preceding space, then return on these last stitches by making half bars, and work them very tight. On reaching the point from which you started, terminate the point left half way, and continue this all the way to the end.

DARNED LACE PATTERNS.

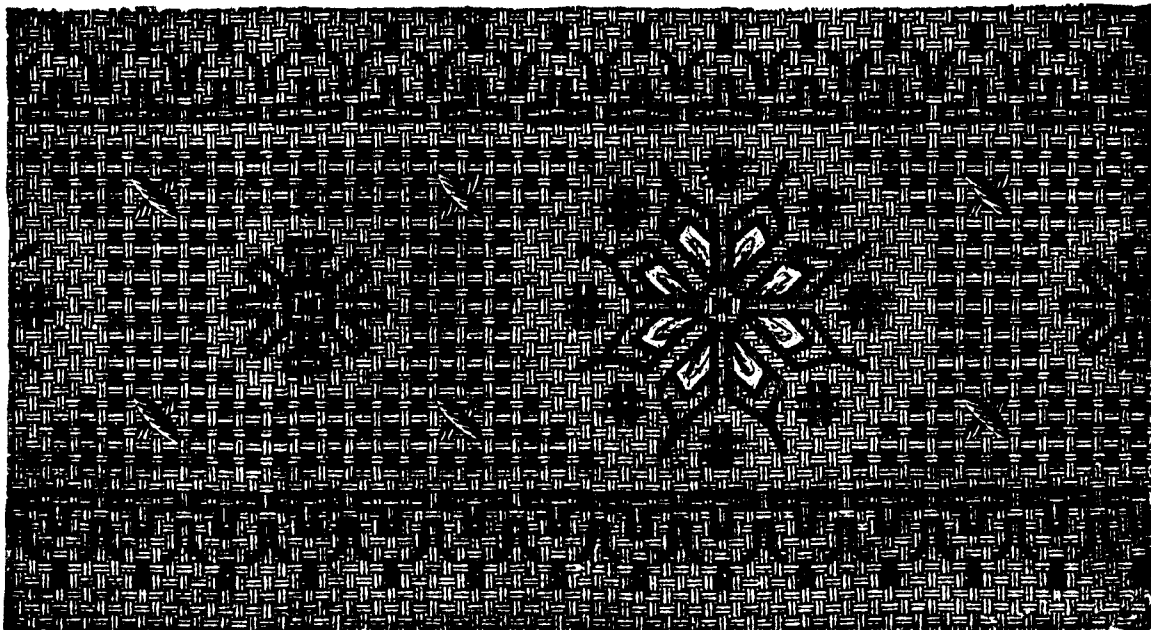


APPLIQUE OR BUSSELS LACE.

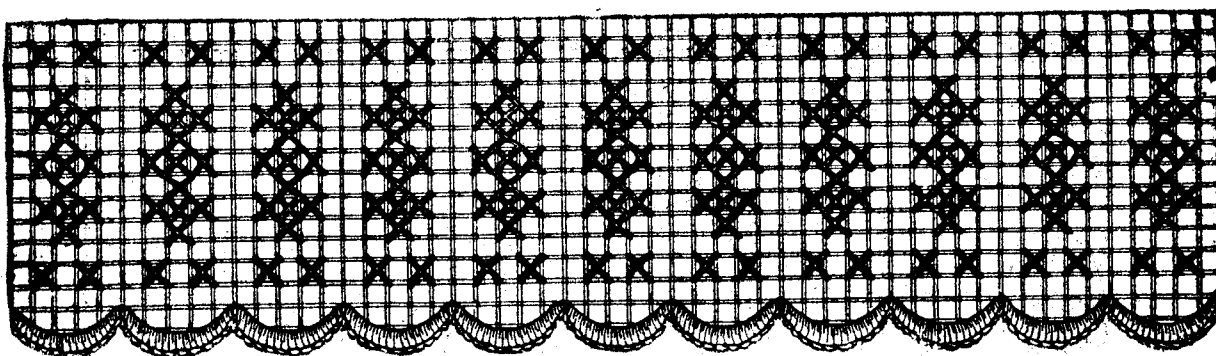
DARNED LACE PATTERNS.



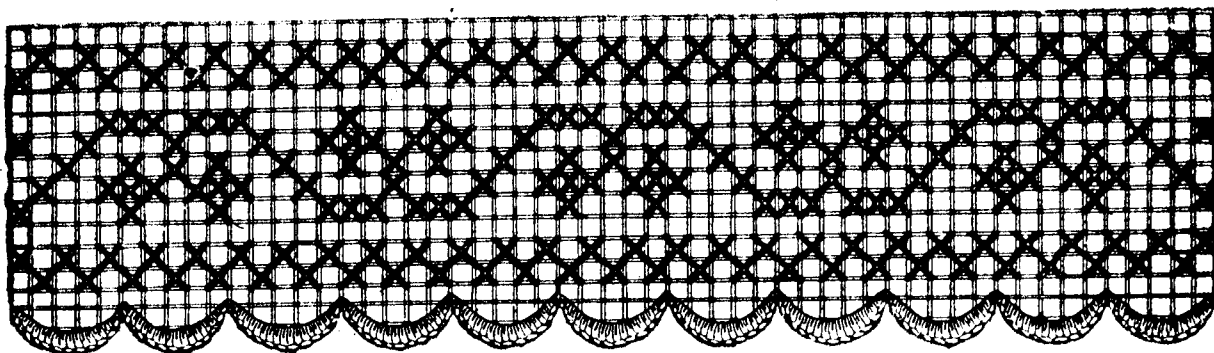
CROSS STITCH DESIGNS.



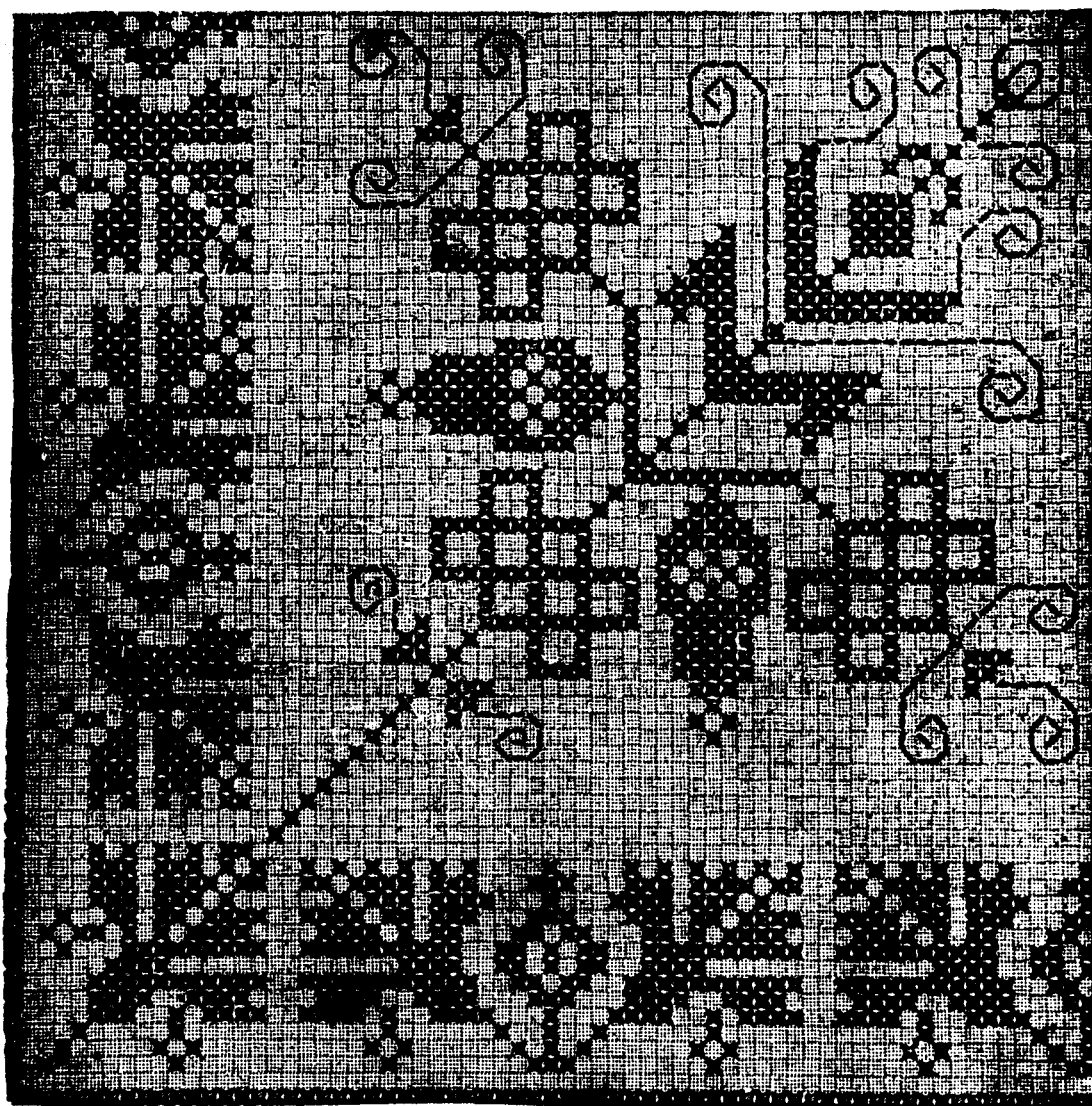
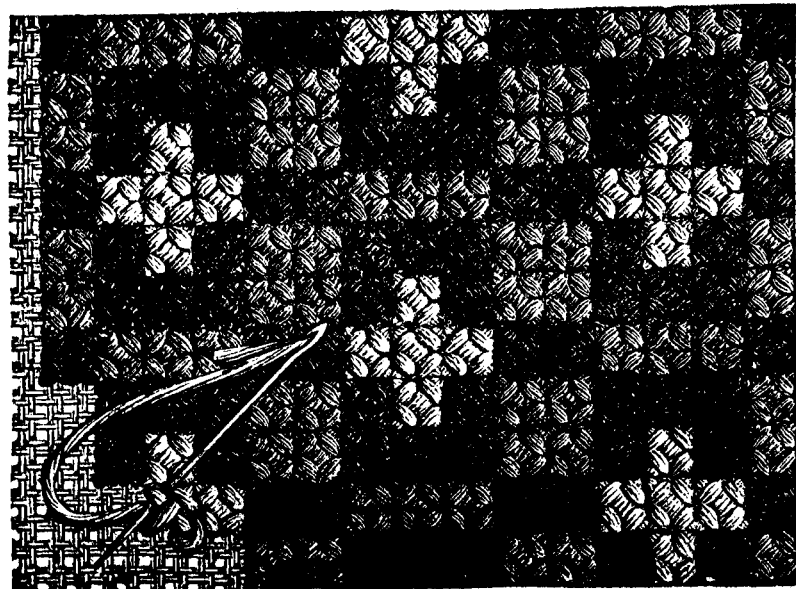
THIS design for German cross-stitch may be worked on Java canvas, cotton galloon, or any material of which the threads may be counted. Several strips of the one pattern connected by insertions of crocheted bars form a wide border to be employed for decorating curtains, chairs, sofa pillows, etc., cotton being used in the working. Galloon is embroidered with silk floss and is combined with alternating strips of plush to make lamp-mats, pincushions and tidies.



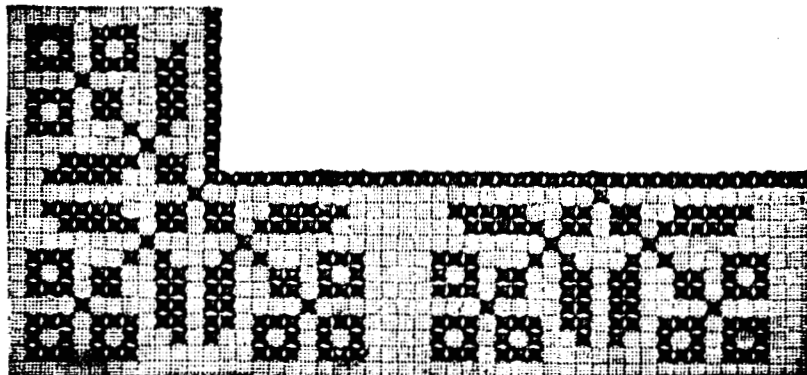
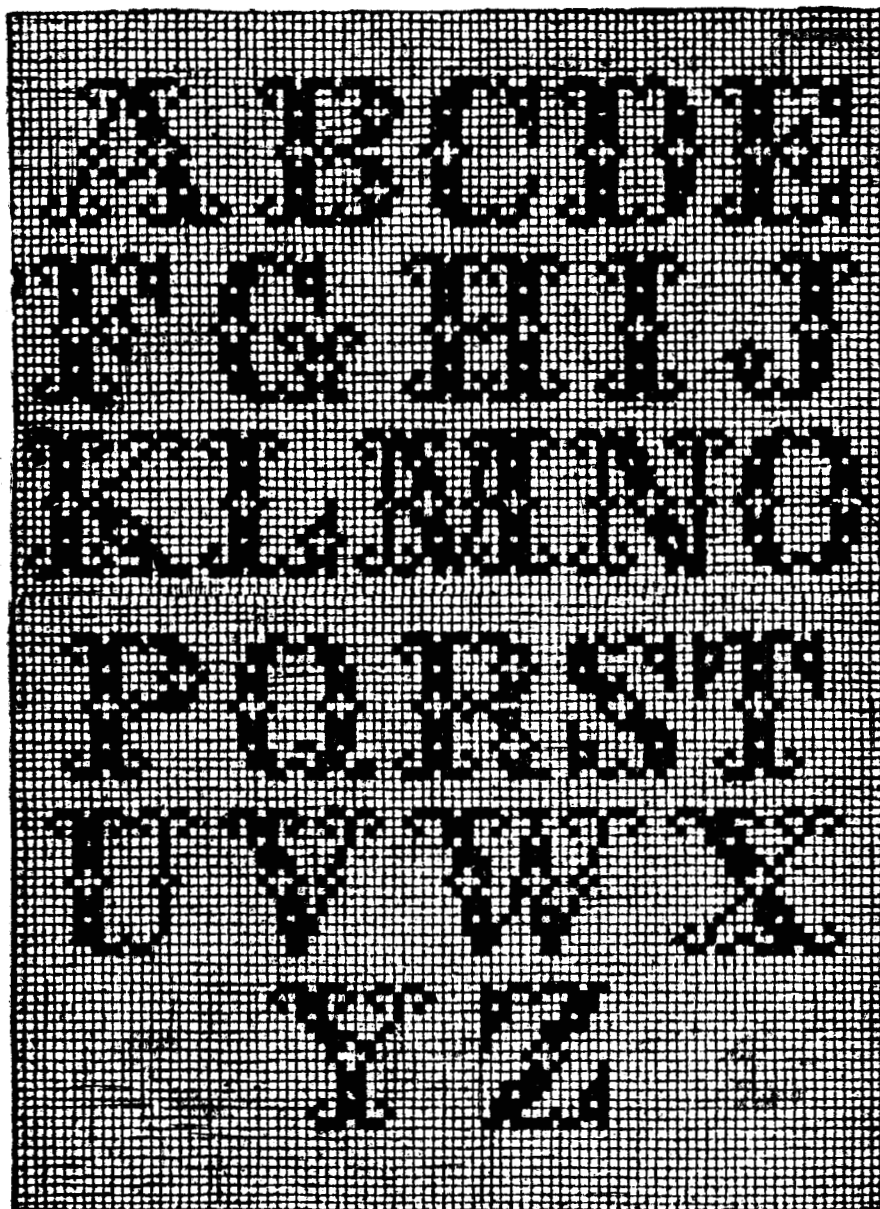
THESE illustrations give patterns for cross-stitch embroidery, much liked at present for trimming misses' and children's cotton dresses, aprons, dressing-sacques, also gentlemen's and boys' night shirts. Fine light canvas, or even coarse bunting, is basted upon the material to be embroidered, and after the work is done the threads are drawn out, one by one. Dark blue, dark red, copper, currant and orange are favorite colors for embroidery when the trimming is to be used on white garments.



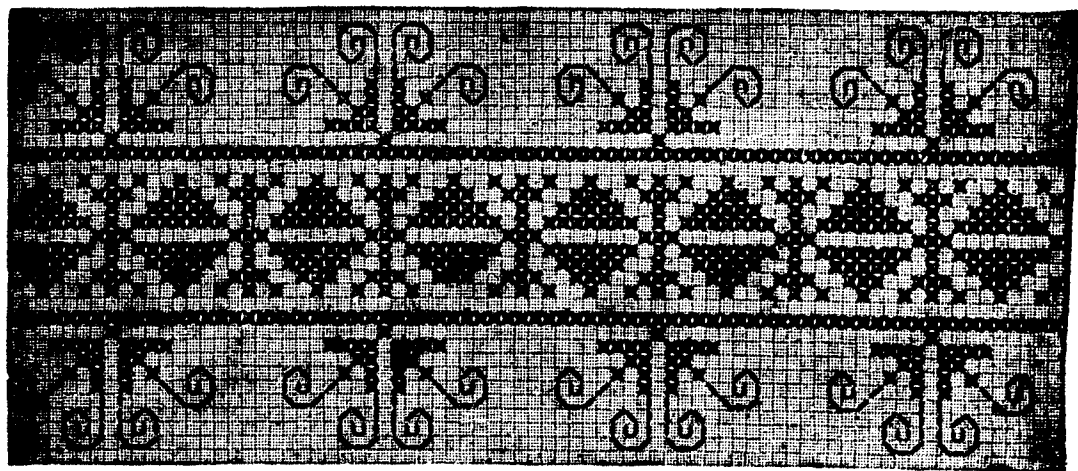
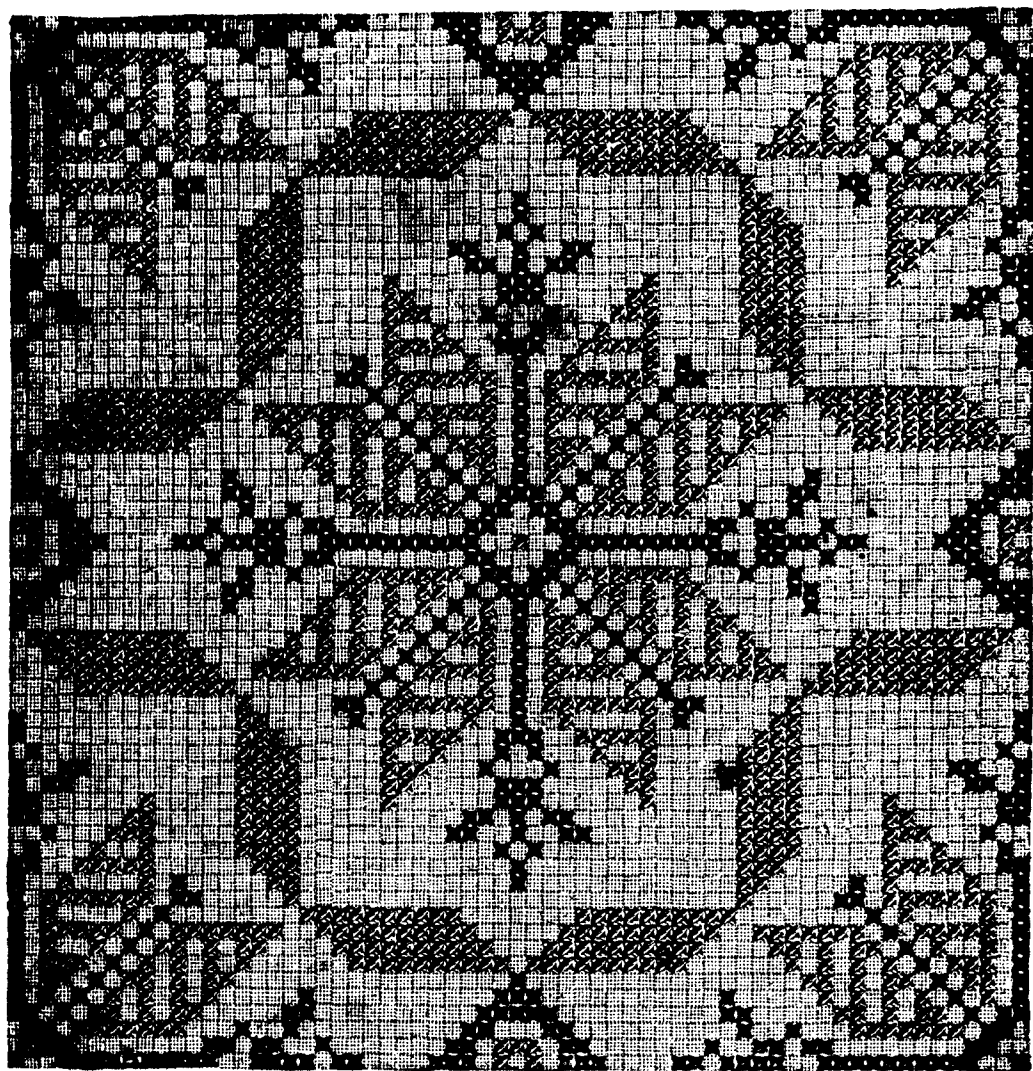
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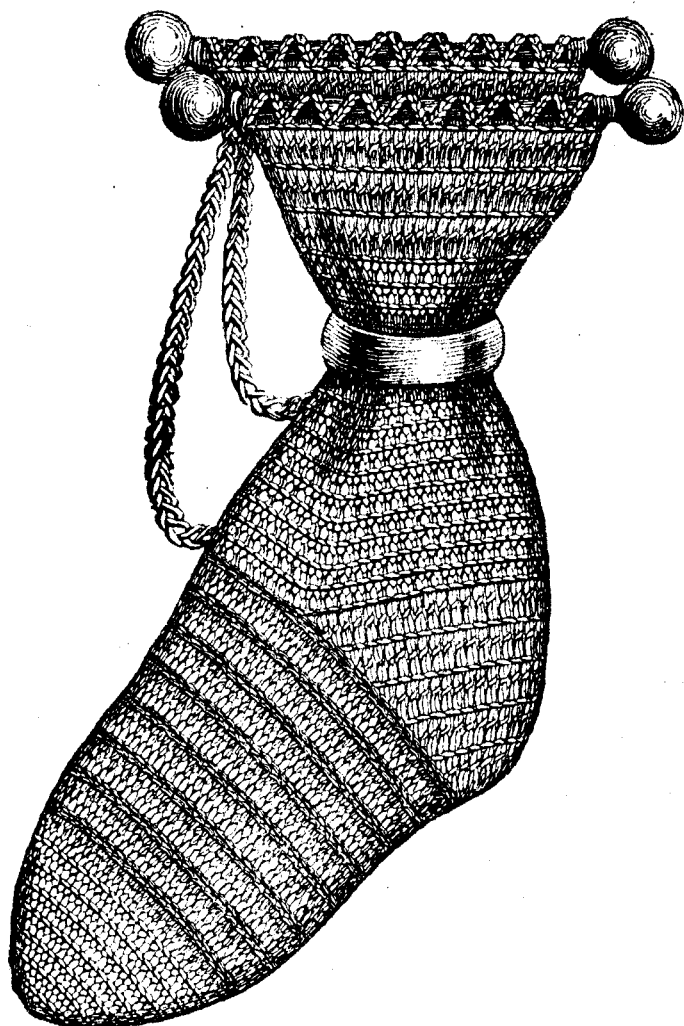
CROSS STITCH DESIGNS.



KNITTED AND CROCHETED WORK.



PURSE.—A crocheted purse in the form of a little sock is exhibited in this illustration, directions for making being as follows: Begin at the top with 48 stitches and work 20 rows of plain half bars. The heel is formed of white silk, and is commenced by taking the work in the centre and mounting 35 stitches. The remaining 13 stitches are left free. Work from right to left and skip one stitch at the beginning, middle, and end of each row, for eleven rows. Having finished the heel, break off the white silk, and continue with colored, by taking up the 13 stitches left free, and also the edge of the heel. The foot is worked in rib crochet, 1 row each of white and blue, 16



rows. Close the purse by having the top of the foot in plain crochet, in white silk. Take the work up again at the chain row, divide the stitches in two, and work from right to left. For the opening, work 5 rows of bars from right to left. The last row, for the drawing string, is done in open work.

CRAZY STITCH.—The following description of the "crazy" stitch may interest our readers. This stitch is now largely used for afghans, hoods, shawls, scarfs and babies' wear. First: Make a chain as long as you desire for the article to be crocheted. Throw the thread over the needle, take up the 3d nearest stitch to the needle, throw the thread over the needle pull it through the loop; throw it

over again and pull it through the nearest two loops on the needle, and crochet the remaining two loops off the same way. This completes the double stitch. Make two more double stitches in the same loop; then take up the third loop in the chain, counting from the loop holding the three double stitches, and throw the thread over the needle; then pull the thread through it and the loop on the needle at once, to fasten down the shell thus made.

Then make a chain of three stitches, throw the thread over the needle, pass the needle through the loop holding the last stitch, and make three double stitches in this loop; make the single or fastening stitch in the third stitch in the chain from this stitch.

Then make a chain of three stitches, and proceed all along the chain in making the chain of three stitches, the shell of three double stitches, and the single fastening stitch as described. When at the end of the chain make a chain of three stitches, then turn the work, and take up the third stitch in the shell of three double stitches last made, and pull the thread through to make the fastening stitch described. Then make a chain of three stitches, throw the thread over the needle and pass the needle in the nearest hole formed by the chain of three stitches in the first row; make three double stitches in this hole, then make a single stitch in the third stitch in the next shell, then a chain of three stitches, then three double stitches in the next hole formed by a chain of stitches, and so on to the end of the row. At the end of the row take up the last stitch in the shell remaining, making a single stitch here. Then make a chain of three stitches, turn the work, and proceed all through the line and all through the work as previously described.

BABY'S SHETLAND SOCK.—One skein white Shetland wool; one skein coarse white silk; Four pins, No. 15 three for foot, four for leg.

The Foot.—On one pin cast on 28 stitches. Increase on the second stitch at the beginning and end of every row till there are 35 stitches on the pin. (The heel is where the short end of the wool is.) Then increase at the toe only, at the beginning and end of every row till there are 50 stitches. Knit two rows plain. Knit to the heel. Purl; back.—1st row of pattern. Purl 18, knit 3, *wool over, knit 2 together, knit 2, wool over o, knit 2 together, knit 2, repeat from *, knit the 3 last.—2d row. Purl 32, knit 18.—3d row. Knit 21, *wool over o, knit 2 together, knit 2, repeat from *.—4th. Purl all. Repeat from the first pattern row till there are 4 holes, then work the pattern upon 33 stitches, take a third pin, knit 2 together, knit 15 plain. Turn, purl 16. Now knit the pattern upon the 33 stitches only, till there are 16 holes (slip the first stitch at the instep). From the toe purl 18, knit the pattern as before and cast on seventeen for the other side of the leg. Purl 32, knit 18. Work the pattern all along till there are four little holes at the side. Knit plain from the toe.

KNITTED AND CROCHETED WORK.

Knit back plain. Now decrease, knit together the 2d and 3d stitch at the beginning and end of every row at the toe till there are 35 stitches. Decrease at the beginning and end of every row at the toe and heel till there are 29 stitches. Knit 2 together and cast off. Do not break the wool, pick up all these stitches again on the front of each loop, and 16 more at the toe.

THE SOLE.—Knit back, pick up and knit 2 from the round of the heel. Knit to the toe 46 stitches. Knit to 5 from the heel; turn (slip the first stitch), knit to the toe. Knit to the end of the heel. Leave this pin, pick up on the other side of the shoe 44 stitches, and from the toe end knit to the heel, pick up and knit two more stitches. Knit to the toe. Knit to 5 from the heel, turn. Knit to the toe. Knit to the heel; fold the pins, and on the wrong side knit together, casting off.

Before knitting further, with a wool needle and white silk, work 4 herring-bone stitches upon every other purled ridge down the toe, and 5 and 6 stitches upon every other plain bar across the instep, and 2 in the same way all round the sides.

THE LEG.—Pick up and knit 17 at the ankle; with another pin pick up and knit 15 across the instep, and



knit 17 at the other side, making a stitch at the heel.—knit 1 round. Purl 1 round. Knit 1 round. Purl 1 round. Knit 2 rounds.

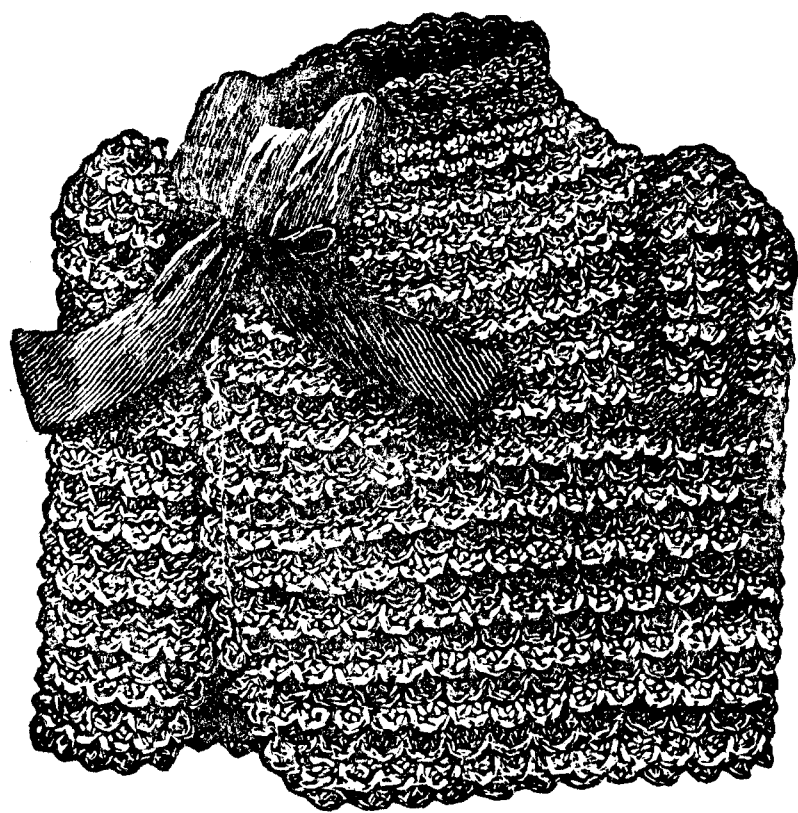
HOLES FOR RIBBON.—* knit 3, wool twice round the pin, knit 2 together, repeat from *. Knit 2 rounds. Purl 1 round. Knit 1 round. Purl 1 round. Knit 1 round.—1st pattern row. Knit 4, purl 2 together, repeat.—2d round. Knit 4, * pick up 1 and knit it (the long stitch just before the double one), knit 5 repeat from *.—3d. Knit 3, purl 2 together, * knit 4, purl 2 together, repeat from *.—4th. Knit 3 *, pick up 1 and knit it, knit 5, repeat from *. Continue in this way, knitting one less at the beginning to slant the row of holes till there are 6, then change the pattern. Knit 1 round. Purl 1 round. Knit 1 round. Purl 1 round. Knit 1 round. Knit 2, purl 1 for 5 rounds; change the pattern, knit 2 together all round. In the next round put the wool forward and knit 1; repeat this all round. Knit 2 rounds plain. Make another row of holes in the same way, and two plain rounds. Purl 1 round. Knit 2, purl 2 for 4 rounds. Knit 1 round plain,

cast off with silk and wool loosely, using a larger pin in the right hand. With silk make 2 large herring-bone stitches across the slanting pattern and above the next purled rows through the first row of little holes. Sew up the toe to the sole neatly and heel. Run white ribbon at the ankle.

CROCHET CAPE.—This is crocheted in an entirely new pattern. Two shades of gray wool are used, 8 oz. of each shade; a fine bone crochet hook. The pattern forms a reversed square on the wrong side, a raised loop of chain stitches on the right side; you commence in the neck with a chain of 80 stitches, working with the darkest shade of gray.—1st. row.—1 treble in each of the two next stitches, * 4 ch., 1 single in the last chain-stitch, taken up, miss the next chain, work 1 treble in each of the treble in each of the 2 following, and repeat from *, at the end of the row work 2 treble, turn; for the second row use the same wool, and work 1 treble; 3 Ch., 1 single on the same treble; this is to increase. On the side of the first treble stitch, taking it up at the back of the 4 Ch., * work 2 treble, 4 Ch., 1 single all on the same treble, repeat from *, always keeping the loop of 4 Ch. well to the front, as this forms the raised loop at the end of the row, work a treble on the last treble in the set and fasten off, join the light wool and work the 3rd row, increased by a set, i. e., 2 treble, 4 Ch., 1 single on the treble stitch. This row is worked by keeping loop of 4 Ch. at the back of the needle; 2 treble, 4 Ch., 1 single on the side of the first treble is worked on each separate set of trebles. The wool is changed every row.—4th row, with the dark wool, work 2 treble on the 1st stitch of last row, 3 ch., 1 single on the same stitch, work a set of treble and chain, keeping the wool before the needle on each of the 2 next sets. You increase before the next set; this is always done by working a set of 2 treble, 4 chain, 1 single on the back of the stitch between the 2 sets of the previous row; as you take up this stitch, take the top of the stitch underneath with it to make it firmer; all the increasings are worked in this manner, and will not be described again. Work six sets, increase, 1 set 10 sets, increase, 6 sets, increase, 3 sets, finish by working a treble on the last stitch, and fasten off.—5th row. Light wool. Commence by working a set on the first treble and 3 more sets, increase, 7 sets, increase, 12 sets, increase 7 sets, increase, 3 sets, finish with a single on the last stitch.—6th row. Dark wool. 1 set on the first stitch, work 38 sets, finish with a single after the last 4 Ch. on the last set.—7th row. Light wool, 11 sets, increase, 15 sets, increase, 12 sets, a single on the last.—8th row. Dark wool, 1 set on each of last row, commence and end the row with a single.—9th row. Light wool, 1 treble on the 1st stitch, 12 sets, increase, 15 sets, increase, 13 sets, and end with two treble.—10th row. Dark wool: 1 set on the top of the 1st treble, 7 sets, increase, 27 sets increase, 7 sets, 1 treble on the last stitch. 11th row. 1 set on the 1st treble, one on each in the row, and end with two treble.—12th row. 1 set on the next treble, 2 sets, increase, 12 sets, increase, 17 sets, increase, 12 sets, increase, finish with 2 sets, and a single.—13th row. 1 single on the stitch, 9 sets, increase, 4 sets, increase, 24 sets, increase, 4 sets, increase, 9 sets, 2 treble on the last stitch.—14 row. 1 set on the 1st treble, 17 sets, increase; 19 sets, increase, 18 sets, 2 treble at the end of the row.—15th row. 1 treble, 6 sets, increase, 6 sets, increase, 11 sets, increase, 2 sets, increase, 8 sets increase, 2 sets, increase, 11 sets, increase, 6 sets, increase, 6 sets 2 treble, 16th row. A set on each; no increasings.—17th row. You begin to form the shoulder. Commence on the 19th set with a single, work 2 sets on each of the next 3 sets, after the last work a single, only on the next and fasten off, * turn, with the other color, join to the set before the one on

KNITTED AND CROCHETED WORK.

which you worked the single stitch, work a set on the next or join; 12 sets on the next 6 sets, 1 set on the following, which is the one on which you commenced in the preceding row, and a set on the following, fasten off. Join the next wool to the next set in the 16th row. Turn and work on the last little row 21 sets, these should be 2 on the 1st and 1 on the next alternately. When you have worked over the sets of the last short row, work 2 sets on the 16th row, one on the join, and on the following, fasten off. Miss the next 2 sets, join the wool to the following set in the 16th row, turn, 1 set on the next 2 sets of the 16th row. Take up the set of the last short and full row, and work 1 on each of the next 22. Increase 1 at the end of the set you are working, on which should be the join on the 16th row, work a set on the next in the 16th, fasten off; work with the same color and commence on the 10th set of the last little row with a single, 1 set on each of the next 9; fasten off. Turn. Join with a single, and the other wool to the 3d set from where you fastened off. Work 3 sets, 1 on each of the next 9, 1 between the last and the 9 in the row underneath, 1 on each of the next until you join to the 16th row, a single on the following set in the 16th row, and fasten off. Join the light wool to the same set you fastened off upon, 1 set on each of the next 29, which should bring you to the end of the short row underneath, 1 set on the join of the two rows, 5 more sets, and fasten off. With the other wool join to



CROCHET CAPE.

the 10th set of the 16th row with a single, 2 sets on the 16th row, 1 on the next set of the short row, and on each set of that row, 1 set on the 16th row, a single on the next. Turn. 1 on each set, a single on the join between the 2 rows, and 1 single on the next set of the 16th row, fasten off.

THE SECOND SHOULDER.—Commence with the light wool on the 21st set from the end of the 16th row. Hold the right side of the work towards you. Work 6 sets on the next 3 sets, work a single on the next, and fasten off. You join to the 16th set from the end of the 16th row, 2 sets on the next 2 sets, 2 on each of the next 6, 1 single on the next set of the 16th row. You now repeat from the * same place in the first shoulder marked with a *. When this is worked you commence at the beginning of the 16th row, and work the 17th row. A single and a set on the first stitch, work a whole row, at the joins of the rows upon the shoulders, do not work in an extra set, but take up the join as a single, to draw it in slightly to shape it. Then take up the right stitch of the next set, draw through the two,

before, and now work your set. On the shoulder work one on each set; at the end of the shoulder work the two sets together in the same manner as you did in beginning the shoulder; then work to the next shoulder, and there decrease as before; work the shoulder in the same manner, and then work to the end of the row, 1 treble at the end; this is to prevent your losing a stitch; care must be taken not to increase too much. In the following row you regulate the fullness of the shoulder, work 12 sets, * 2 sets together, 1 set, repeat from * to the end of the shoulder; then work plain as before to the next shoulder, and work it as the first, work to the end of the row. Work 26 more rows this finishes the depth of the cape. You must now run in the ends of the different rows, then commence with the next color in the neck; on the chain round the neck work a row of treble stitches, missing every third stitch, at the end of the row, turn; if the neck should require decreasing, work another row like the last; if not, a plain row of treble stitches; on this row work 3 rows of loops like the cape, and continue the row down the front, taking up the stitch at the end of every second row; another row round the bottom of the cape, up the other side, and fasten off; a high ruche is placed round the neck, with bow and ends of ribbon.

CROCHETED EDGING.—Materials.—Three-ply Saxony and No. 3 hook, or, if the edging is for underwear, linen thread and fine steel hook.

Commence by making a chain the length required, then turn for the 1st row. Miss one, and work in double crochet to the end.—2d row. One double through the first stitch of last row, taking both sides of each stitch; then five chain, miss two, and two double, to the end, and fasten off.—3d row. Through the first five chain of last row, *, work one treble, one chain, one treble one chain, one treble, one chain, and through the next loop of five chain, repeat from * to the end, and fasten off.—4th row. ** Through the first one chain, after the first treble stitch, work one treble and for the little leaf, *, make a chain of seven; turn, miss six and make one double, on the top of the treble stitch just worked. Repeat from * twice, so forming three loops to the little leaf and through the same one chain, as the last treble stitch, work one treble, then chain, and one double through the next one chain but one, then three chain, and repeat from ** to the end, and fasten off.

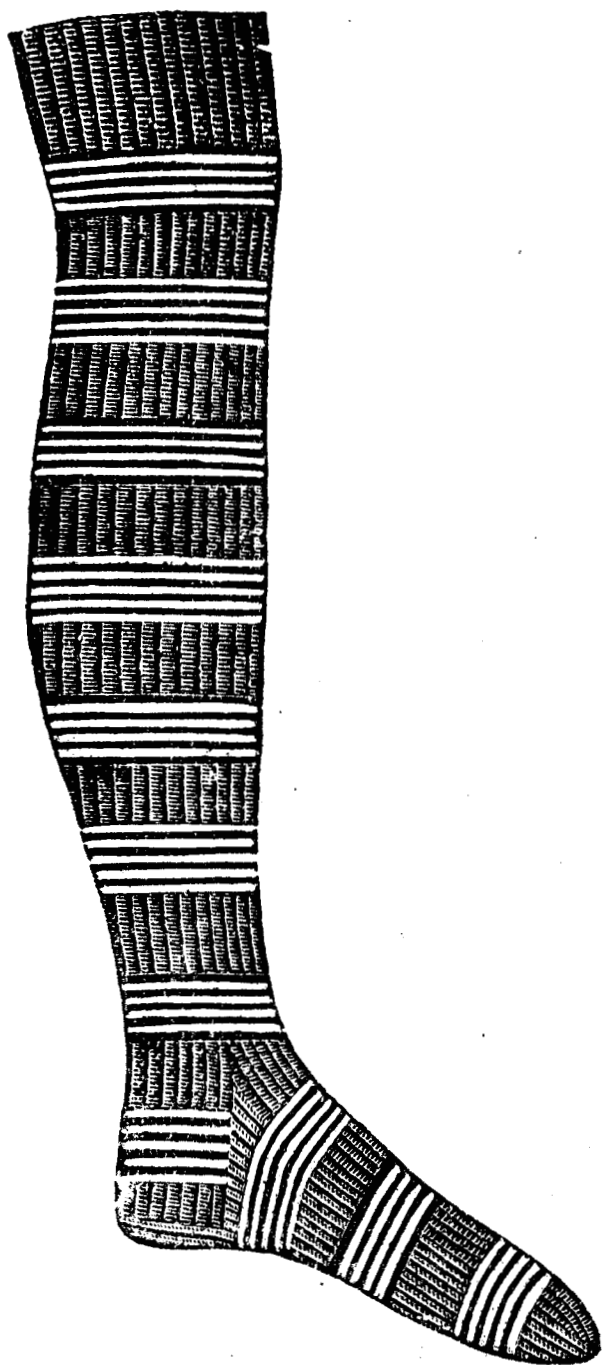
CROCHETED SHAWL.—Materials required.—Eleven ounces Saxony, and a No. 3 crochet hook.

Make a chain one yard and a quarter long.—1st row. One chain stitch and one long crochet stitch alternately, skipping one foundation-stitch.—2d row. Star stitch. Alternate these two rows until you have a square. Make border after the following directions: Make one row entirely round the square of one chain stitch and one long crochet stitch alternately. This is to lace the ribbon through; if wider is desired, make double or treble crochet stitches in place of the long ones. Now make six rows of star stitch according to directions. After these make another row for ribbon; six rows again of star stitch; and finish with shell stitch and scallop with picot edge.

As knitting has become a fashionable pastime, we sub-join full directions for knitting a lady's ribbed silk stocking, which is here illustrated. Four and one half ounces of knitting silk are required for an ordinary pair; if a tight knitter, use needles No. 15; if a loose knitter, No. 16. The term "rib" here used means knit 3, seam 1 alternately. Cast 121 stitches on one needle, knit them off on three needles, knitting 3 more on the first than on either of the others, which, when you join the sock by knitting 2 off first needle on the last, will have 40 stitches on two needles and 41 on the third; the 41 stitches are to be on the back needle (the back needle being the one where you see the end of silk at the commencement of stocking). This stocking is ribbed by knit 3, seam 1 every round, excepting on

KNITTED AND CROCHETED WORK.

the back needles where the 41 stitches are, when the center, or 21st stitch, must always be seamed. On this needle you must knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 3, seam 2, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1. These rounds are repeated until you have knitted about 14 inches in length. You must now commence to reduce the leg. This is always done in the back needle; when within three of the center stitch, knit 2 together, seam 1, seam your center stitch knit 1, slip one knit 1, pull the slipped stitch over the knitted one, then continue to rib your stocking as before by knit 3, seam 1. You will find when you come round to back needle again there are two stitches less, therefore you will have to knit 2, S 1, in the ribbing close to the center stitch on each side. Here is the chief difficulty in reducing ribbed knitting; but, by being par-

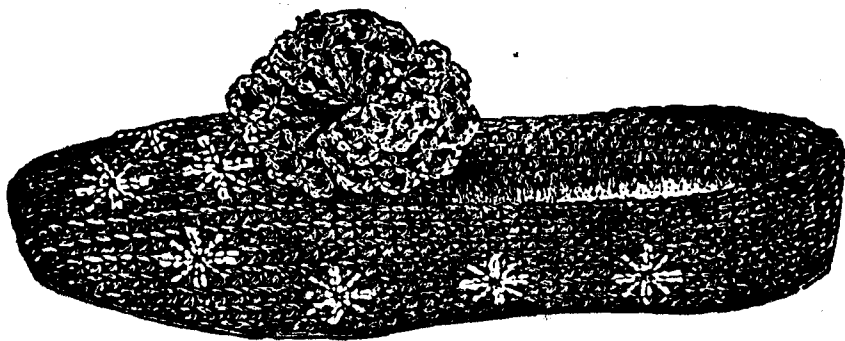


ticular, it can be done very neatly, knitting or seaming the stitches as make the ribbing look best. Always seam the center stitch, and leave one stitch on each side the center between it and the narrowing. Seven rounds plain ribbing are knitted between each narrowing. You must reduce twelve times, two stitches each time. After narrowing twelve times, there will be 17 stitches on heel needle. You must then rib about two inches and a half before commencing heel. Prepare for heel by ribbing to the end of your back needle and from 1st side (or next needle) rib on to back needle 16 stitches, rib the other 24 stitches from 1st side needle to another needle; rib 2d side needle to within 16 stitches of the end. These 16 you must pass to the heel or back needle without knitting. You ought

to have 49 stitches on heel, and 24 on each side needle. The two front needles are not used again until the heel is completed. The heel is made by ribbing alternate rows (the back row is knit 1, seam 3) until it is long enough which it will be after 36 rows. Each row is commenced by knitting; but the 1st stitch of every row must be slipped not knitted. In 36th row, when you get to the center stitch, knit two together, and this brings your center stitch to an end; you will have 48 stitches on each needle. 37th row. Round of heel is plain knitting; you no longer rib under the foot. Knit 31 stitches, knit 2 together, * turn your needle, seam 15 stitches, seam 2 together, again turn your needle, knit 15 stitches, knit 2 together, repeat from * until you have only 16 stitches on your needle; this finishes heel. With the needle on which you have the 16 stitches take up, and, as you take up, knit 20 stitches from side of your heel, knit 4 stitches off front needle on the same. Rib all the stitches from the two front needles, excepting the four last, on another needle. (The front needle is ribbed throughout until you begin narrowing for toe.) These 4 stitches must be knitted on a third needle, with which take up, and as you take up, knit 20 stitches from side of heel, also 8 stitches from other side needle to this; you will have 32 stitches on each side and 40 on front needle. The next needle, which is your 1st side needle, knit plain, rib front needle, knit 2d side needle plain, 1st side needle * knit plain until within six stitches of the end, knit 2 together, knit 4. Front needle. Rib. 2d side needle. knit 4, slip 1, knit 1, pull the the slipped stitch over the knitted one, knit plain to end of needle. Knit two rounds of the stocking plain (always ribbing front needle). Repeat from * until the foot is sufficiently reduced, which will be when you have 88 stitches in all on your needles. Knit the foot about 8 inches long, including the heel, but this depends on length of foot you require. To reduce for toe: The front needle is now plain knitting, not ribbed. Put as many stitches on your front needle as you have on the other two together. You have now 40 on front and 24 on each side needle.

You must take 2 stitches from each side needle, and place them on front needle, which will give 22 on each side needle, and 44 on front needle. Commence the toe at front needle by knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to within 3 of end, when knit 2 together, knit 1. 1st back needle: Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to end of needle. 2d back needle. Knit plain to within 3 of the end, knit 2 together, knit 1. This reducing is repeated every third round, the intervening rounds being knitted plain, until you have about 44 stitches in all left on your needles; knit the front and back stitches together and as you knit them cast off. In the illustration given, the stockings are knitted in stripes. The knitter must be particular to have the stripes in even numbers if the heel is to be striped; also to arrange the colors to come right across the foot, knitting a row or two, more or less, of one color, in round of heel if necessary. Make the centre stitch in back needle the one on which you join your colors. In commencing a fresh stripe of color for the first stitch, take the two colors together, holding the fresh color rather loosely to prevent it dragging; by this means you never see the join. There is no occasion to break off the silk. Keep the color not in use inside your sock. The sizes here given are the ordinary sizes; persons knit so differently with the same sized needles and silk, that it is impossible to give directions for any positive size, but these can easily be increased or decreased by any one after having learned "how to knit a stocking."

KNITTED AND CROCHETED WORK.



THIS illustration represents a comfortable bed-room slipper which is made in a variety of tricot. The required materials to make as illustrated are: four skeins of double Berlin wool or fine Germantown yarn, in black, cardinal, brown, or blue; six small skeins of single Berlin to match; one skein of pale gold thick Decca silk, filoselle or narrow silk braid. Straight hook as for tricot, to fit the wool, not too large, as this stitch, if for slippers, must be worked close and firm. The stitch is a kind of double tricot, and is worked in the same way; but the wool is always put around the hook before taking up 2 loops, and again to draw it through these 2 loops; in going back it is always drawn through 3 loops. The Toe—1st bar. Make 10 chain, miss 1, wool round the hook, pass through the next, wool round the hook; take up in this way 9 stitches from the chain; there will be 10 with first loop on hook. Go back, wool round the hook, draw through 3 loops every time.—2nd bar. *Wool round the hook take up 2 stitches, the straight one and the slanting one beyond it; draw the wool through these two, repeat from*. The last stitch must be taken up double, through to the back of it to make the edge firm. Go back, draw through 3 loops.—3d bar. Increase wool round the hook, take up the little slanting stitch close to the loop of the hook. At the end of the bar, with the wool round the hook, take up a second time the slanting stitch of the one worked the last but 1 before the end. Go back, draw through 3 loops.—4th bar, plain. Increase at both ends every other bar till 11 bars are worked, then do 2 plain bars between each increasing. There will be 24 stitches across the foot. In the 18th bar, work from 6 to the end and go back to 8 from the beginning; then work 8 and go back to the beginning of the bar.

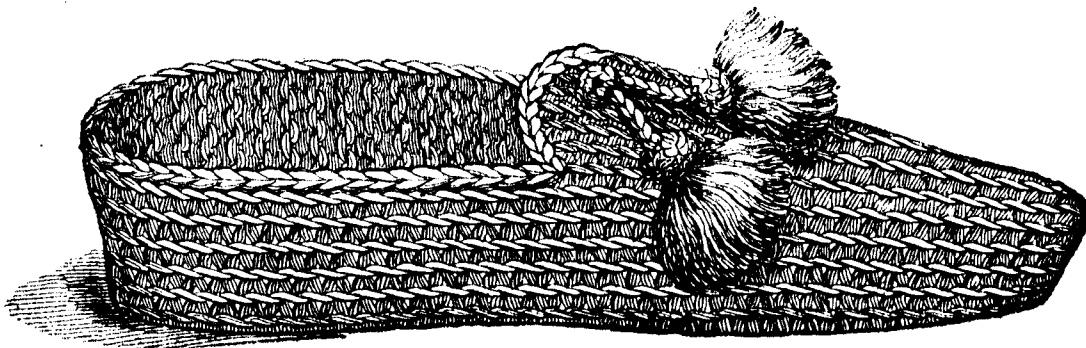
Now work the side of the shoe upon 8 stitches. There will be 8 left for the front and 8 for the other side. Work from 45 to 50 bars, according to the length of the sole, tak-

ing care always to work the last stitch through to the back. Join this piece to the shoe with a large wool needle, taking the edge stitch singly, then 2 stitches, first from one edge, then from the other.

With the silk, work looped stars according to fancy, one on the toe, one on each side of this a little above, one in the middle below the rosette, and 3 continued at each side. Sew the shoe to a double sole to the inside leather, hold the fluffy part to you and take up the inside edge; stitch together, with the loop above it. Work one tight row of D. C. on the side piece, (not across the front), taking up the inside loop at the edge.

The rosette is made of the single Berlin wool. Upon the end of the wool held in the left hand work 60 long crochet, turn and between each of these do 3 chain, a single; turn and do 3 chain and a single in the 3 chain of the last row; draw this up tight to form an irregular rosette and sew it to the shoe.

TAM O'SHANTER.—For a girl of twelve years, in crimson silk arrasene. A pretty and easily made cap is worked in the "raised" and double crochet. Use No. 9 bone hook. Make a chain of four and join. Place hook in loop and make 4 chain, then draw through stitch already on hook, make a double stitch in the same loop; this is called the "raised" stitch. Work 6 rounds in this manner, always putting the "raised" and double stitch in one loop, in order to make it lie flat. From the centre work 21 rounds, increasing occasionally to keep it quite flat. Work two more rows without increasing; next row decrease by taking two loops as one every 9th stitch (the raised and the double stitch are counted as one). Next row decrease every 7th stitch; continue thus till the opening fits the head, then work six rounds without decreasing and end off. Make a handsome tuft by winding the arrasene round a small book or piece of cardboard; form it into the tuft without cutting it. To line the cap, cut two rounds of sateen the size of the flat round part, cut one of these pieces to the size of the head, join the pieces of sateen together, and put a plain band to the opening and join to the band of cap. Arrasene worked thus has a most velvet-like appearance. The knitting arrasene is used for it, not the embroidery, which is heavier in make.



DOUBLE zephyr, or fine Germantown wool of any desirable color may be used for the crocheted slipper given in this cut. Begin the design at the back by making a chain of 21 stitches. Work 13 rows in Tunisian crochet, then work 7 stitches in the air, that are to be joined at the 13th row to make the top of the foot. Separate the first 21 stitches and work all around the slipper; having an opening on the foot. Diminish by dropping one stitch at the

beginning and end of each row, for 12 rows. Close the slipper on the wrong side with the hook, also close the under and back seams by joining the 21 stitches in the middle, and fastening them on the wrong side to form the top of the shoe. Work successively 3 rows on the 7 stitches in the air. Finish the whole by working a row of half-bars all around, and line with silk.

KNITTED AND CROCHETED WORK.

BABY'S PELISSE, WITH CAPE.—The Pelisse is worked in tricot crochet, except the trimming round the edge. It is worked in Buhda wool, a special manufacture, which is highly recommended. Materials required will be 1 lb. of Buhda wool, bone crochet hook, No. 8.

The following rows of tricot crochet are only written to explain the proper method of working tricot crochet as an example:

Work 12 chain—1st row. Miss 1st chain,*insert hook in second chain, put wool over hook, draw wool through second chain in a loop, there will be 2 loops on hook, repeat from * to end of row, drawing a loop of wool through each chain stitch. At end of row there will be 12 loops on hook.—The back row. Put wool over hook, draw through 1 loop, * put wool over hook, draw through 2 loops, repeat from * to end of row.—2d row. Miss the first stitch, which will be formed by the loop on hook, * insert hook in next stitch (going across the work), put wool over hook, draw wool through in loop, repeat from * to end of row. The back row is always worked just the same as the one written.

Commence the Pelisse with

THE CAPE.—THE RIGHT SIDE.—Work 21 chain.—1st row. Miss 1st stitch, draw up remaining 20 stitches (21 loops on hook). Work 5 back stitches, that is, put wool over hook, draw through 1 loop, * put wool over hook, draw through 2 loops, repeat from * 3 more times, leave the remaining loops on hook.—2nd row. 5 tricot, that is, miss 1st stitch, draw wool through 4 remaining stitches of 1st row. In tricot crochet, the loop on hook at beginning of row should always count as a stitch. Work 7 back stitches.—3d row. 2 tricot (miss 1st stitch, draw wool through next stitch), 1 under stitch, that is, insert hook in stich of the underneath row instead of the next stitch of 2d row (this stitch will be the 5th stitch of 1st row, counting from left to right), draw wool through, draw wool through 4 remaining stitches of 2d row. Work 9 back stitches.—4th row. 2 tricot, 1 under stitch, 4 tricot, one increase stitch, that is, looking at the wrong side of work, insert hook in back loop of the chain stitch between 2d and 3d stitches of 3d row, counting from left to right, draw wool through, draw wool through 2 remaining stitches of 3d row. Work 12 back stitches.—5th row. 2 tricot, 1 under stitch, 7 tricot, 1 increase stitch, 2 tricot, work 15 back stitches.—6th row. 2 tricot, 1 under stitch, 10 tricot, 1 increase stitch, 2 tricot. Work 18 back stitches.—7th row. 2 tricot, 1 under stitch, 13 tricot, 1 increase stitch, 2 tricot. Work 21 back stitches.—8th row. 2 tricot, 1 under stitch, 16 tricot, 1 increase stitch, 2 tricot. Work 24 back stitches.—9th row. 2 tricot, 1 under stitch, 19 tricot, 1 increase stitch, 2 tricot. Work 27 back stitches.—10th row. 1 chain, miss chain, draw wool through loop of 1st stitch, draw wool through next 24 stitches, 1 increase stitch, 2 tricot. Work 29 back stitches. In the following rows the back

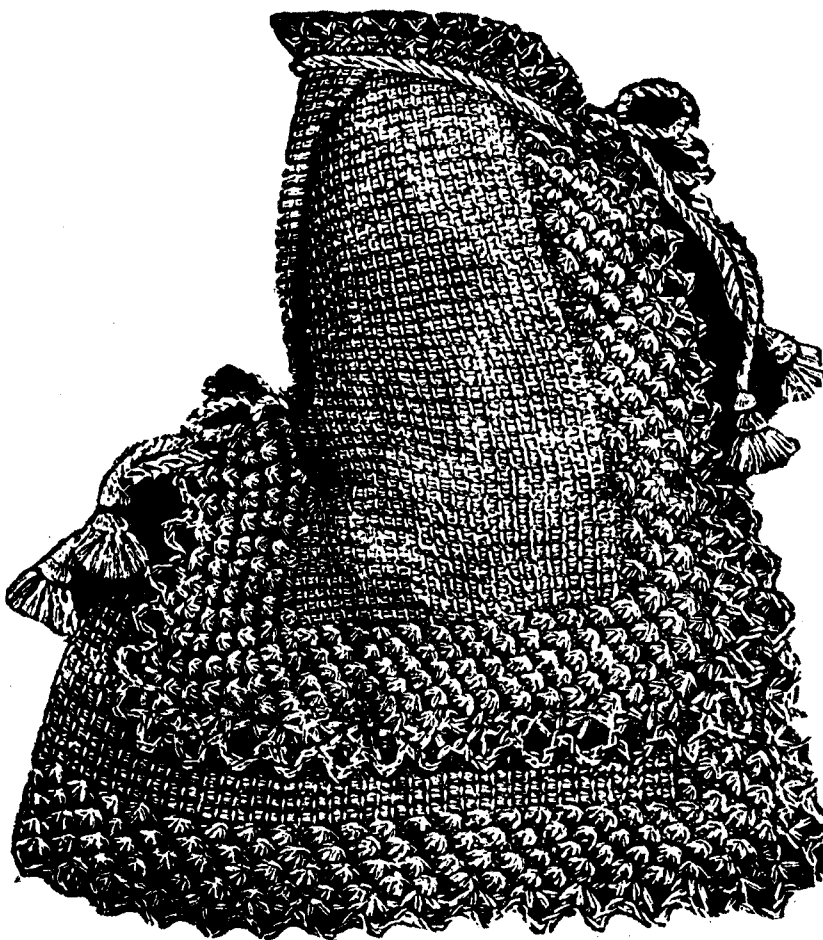
stitches are not written, as they are all alike, and have the same number of stitches as the previous row of tricot stitches.—11th row. 2 tricot, 1 increase stitch, 1 tricot, 1 increase stitch, 26 tricot: 31 stitches.—12th row. 2 tricot, 1 increase stitch, 1 tricot, 1 increase stitch, 28 tricot: 33 stitches.—13th row. 2 tricot, 1 increase stitch, 1 tricot, 1 increase stitch, 30 tricot: 35 stitches.—14th row. 2 tricot, 1 increase stitch, 33 tricot: 36 stitches. Continue increasing 1 stitch after the first 2 tricot stitches for 14 more rows. The 28th row will be 2 tricot, 1 increase stitch, 47 tricot: 50 stitches.—29th and 30th rows. Plain tricot, no increase, 50 stitches in each row.—31st row. 2 tricot, 1 decrease stitch, that is, insert hook in 3d and 5th stitches of 30th row, counting from right to left, draw wool through both stitches, at the same time 46 tricot: 49 stitches.—32d row. Plain tricot, 49 stitches.—33d row. 2 tricot, 1 decrease stitch, 45 tricot: 48 stitches.—34th row. Plain tricot, 48 stitches.—35th row. 2 tricot, 1 decrease stitch, 44 tricot: 47 stitches.—36th row. Plain tricot, 47 stitches.—37th row.

2 tricot, 1 increase stitch, 45 tricot: 48 stitches.—38th row. Plain tricot, 48 stitches.—39th row. 2 tricot, 1 increase stitch, 46 tricot: 49 stitches.—40th row. Plain tricot, 49 stitches.—41st row. 2 tricot, 1 increase stitch, 47 tricot: 50 stitches.—42d row. Plain tricot, 50 stitches.—43d row. 2 tricot, 1 increase stitch, 48 tricot: 51 stitches.—44th row. Plain tricot, 51 stitches.—45th row. 2 tricot, 1 increase stitch, 49 tricot: 52 stitches.—46th row. Plain tricot, 52 stitches.—47th row. Plain tricot, 52 stitches. 42 back stitches (leave 10 stitches on hook).—48th row. Plain tricot 42 stitches. 32 back stitches.—49th row. Plain tricot, 32 stitches. 52 back stitches.—50th row. 1 chain, * insert hook in next stitch, put wool over hook, draw through 2 loops (the stitch

and the loop on hook), repeat from * to end of row. In taking up the 11th and 21st stitches take up the under stitches, fasten off.

THE LOOP-CHAIN TRIMMING.—The trimming, excepting the last row, is worked in double crochet and loop-chain stitch. Double Crochet: Having loop on hook, insert hook in a stitch, draw wool through, put wool over hook, draw through 2 loops. Loop-chain stitch: Having loop on hook, insert hook in a stitch, draw wool through, 4 chain, put wool over hook, draw through 2 loops.

1st row. Take stitches through 2 loops, the loop at edge, and the loop under, on the wrong side. Work 1 chain, insert hook in first stitch of 29th row, draw wool through, put wool over hook, draw through 2 loops, 1 double crochet in same stitch; 4 double crochet, that is, 1 double crochet in each of the next 4 stitches; 1 increased stitch, i. e., 2 double crochet in next stitch, 4 double crochet, 1 increased stitch; 5 double crochet, 1 increased stitch; 1 double crochet, 2 increased stitches; *1 loop-chain stitch in next stitch, 1 double crochet in next stitch; repeat from * 24 more times, 2 increased stitches, 7 double crochet, 1



BABY'S PELISSE.

KNITTED AND CROCHETED WORK.

increased stitch; 7 double crochet, 1 increased stitch; 14 double crochet, 1 increased stitch; 7 double crochet, 1 increased stitch, fasten off.

In the following rows of the trimming, the stitches must be reversed, so that a double crochet is to be worked over a loop-chain stitch of preceding row, and a loop-chain stitch over a double crochet of preceding row.

2d row, commence same as 1st row. Work 1 loop-chain stitch and 1 double crochet alternately to end of row. Increase at each corner by working 2 stitches into each of the 3 corner stitches.—3d row. Worked along the bottom only, same as before. 1 loop-chain stitch and 1 double crochet alternately.—4th row. Decrease 1 stitch at beginning, same as before.—5th row. Decrease 1 stitch at beginning. Worked along the first side only, same as before.—6th row. Decrease 1 stitch at beginning, increase at corners same as 2d row.—7th row. Decrease 1 stitch at beginning, same as before.—8th row. Decrease 1 stitch at beginning, increase at corners same as 2d row.—9th row. Decrease 1 stitch at beginning, same as before. Fasten wool to 1st stitch of 9th row of cape. Work a row of

double crochet stitches all along the cape and along the side stitches of edging. There should be 7 raised stitches in a slanting direction along the side of the edging.—10th row. Fasten wool to 1st stitch of 9th row of the edging, 3 chain, * put wool over hook, insert hook in 1st loop-chain stitch, draw wool through, put wool over hook, insert hook again in same stitch, draw wool through, put wool over hook, draw through 5 loops on hook, 4 chain, insert hook in hole between group and 1st of the 4 chain, put wool over hook, draw through 2 loops, miss the double crochet stitch, repeat from * to end of row.

THE LEFT SIDE OF THE CAPE.—Work 21 chain.—1st row. 4 tricot.—2d row. 6 tricot.—3d row. 8 tricot.—4th row. 2 tricot, 1 increased stitch, 8 tricot: 11 stitches.—5th row. 2 tricot, 1 increased stitch, 11 tricot: 14 stitches.—6th row. 2 tricot, 1 increased stitch, 14 tricot: 17 stitches.—7th row. 2 tricot, 1 increased stitch, 17 tricot: 20 stitches.—8th row. 2 tricot, 1 increased stitch, 20 tricot, 23 stitches.—9th row. 2 tricot, 1 increased stitch, 23 tricot: 26 stitches.—10th row. 2 tricot, 1 increased stitch, 26 tricot: 29 stitches.—11th row. 26 tricot, 1 increased



FIG. 3.

stitch, 1 tricot, 1 increased stitch, 2 tricot: 31 stitches.

It will be seen that the 11th row has the same number of stitches as in the 11th row of right side of cape, only it is worked backwards. Go on working the left side of the cape in the same manner; that is, reading each row of the directions from the end to the beginning, until 46 rows have been worked.—47th row. 42 tricot, 42 back stitches.—48th row. 32 tricot, 32 back stitches.—49th row. 31 tricot, 1 under stitch, 9 tricot, 1 under stitch, 10 tricot, 52 back stitches.—50th row. Same as 50th row of right side.

Work the trimming round this side in the same manner as described for the right side. The arrangement of the trimmings must be reversed. Join to the 1st stitch of 10th row. No decreasings are to be made at the beginning of each row, but one stitch is to be decreased at the end of each row. These rows along the second side are to be made short rows, to correspond with the first side of the trimming of right side of cape.

THE PELISSE.—THE RIGHT SIDE.—Work 21 chain.—1st row. 21 tricot, 4 back stitches.—2nd row. 4 tricot, 7 back stitches.—3d row. 3 tricot, 1 understich, 3 tricot, 10



FIG. 3.

back stitches.—4th row. 3 tricot, 1 understitch, 6 tricot, 13 back stitches.—5th row. 3 tricot, 1 understitch, 7 tricot, 1 increase stitch, 2 tricot, 17 back stitches.—6th row. 3 tricot, 1 understitch, 11 tricot, 1 increase stitch, 2 tricot, 21 back stitches.—7th row. 3 tricot, 1 understitch, 15 tricot, 1 increase stitch, 2 tricot, 23 back stitches, 1 chain, put wool over hook, draw through 2 loops.—8th row. 22 tricot, 1 increase stitch, 2 tricot: 25 stitches.—9th row. 23 tricot, 1 increase stitch, 2 tricot: 26 stitches.—10th row. 1 tricot, 1 decrease stitch, 21 tricot, 1 increase stitch, 2 tricot: 26 stitches.—11th row. 24 tricot, 1 increase stitch, 2 tricot: 27 stitches.—12th row. 25 tricot, 1 increase stitch, 2 tricot: 28 stitches.—13th row. 1 tricot, 1 decrease stitch, 25 tricot: 27 stitches.—14th row. Plain tricot: 27 stitches.—15th, 16th, 17th and 18th rows.—Same as 14th row: 27 stitches.—19th row. 3 tricot, 1 increase stitch, 24 tricot: 28 stitches. Continue increasing 1 stitch after the first 3 tricot stitches for five more rows. The 24th row will be 3 tricot, 1 increase stitch, 29 tricot: 33 stitches. 33 back stitches. Fasten off.

THE LEFT SIDE OF THE PELISSE.—Work 21 chain.—1st

KNITTED AND CROCHETED WORK.

row. 4 tricot.—2nd row. 6 tricot.—3rd row. 9 tricot.—4th row. 12 tricot.—5th row. 2 tricot, 1 increase stitch, 13 tricot: 16 stitches.—6th row. 2 tricot, 1 increase stitch, 17 tricot: 20 stitches.—7th row. 2 tricot, 1 increase stitch, 20 tricot: 23 stitches.—8th row. 2 tricot, 1 increase stitch, 21 tricot: 24 stitches.—9th row. 2 tricot, 1 increase stitch, 22 tricot: 25 stitches.—10th row. 2 tricot, 1 increase stitch, 20 tricot, 1 decrease stitch, 1 tricot: 25 stitches.—11th row. 2 tricot, 1 increase stitch, 23 tricot, 26 stitches.—12th row. 2 tricot, 1 increase stitch, 24 tricot: 27 stitches.—13th row. 24 tricot, 1 decrease stitch, 1 tricot: 26 stitches. From the 14th row to the end of the 24th row is to be worked the same as the right side of pelisse, only working each row backwards. The last row has 32 stitches only. 32 back stitches. Fasten off.

THE BACK OF THE PELISSE.—Work 55 chain.—1st row. 38 tricot, 21 back stitches.—2nd row. 24 tricot, 27 back stitches.—3rd row. 3 tricot, 1 understitch, 26 tricot: 30 stitches. 33 back stitches.—4th row. 3 tricot, one understitch, 32 tricot: 36 stitches. 39 back stitches.—5th row. 3 tricot, 1 understitch, 38 tricot: 42 stitches. 45 back stitches.—6th row. 3 tricot, 1 understitch, 44 tricot: 48 stitches. 51 back stitches.—7th row. 3 tricot, 1 understitch, 49 tricot: 53 stitches. 55 back stitches.—8th and 9th rows. Plain tricot: 55 stitches.—10th row. 1 tricot, 1 decrease stitch, 49 tricot, 1 decrease stitch, 1 tricot: 53 stitches.—11th and 12th rows. Plain tricot: 53 stitches.—13th row. 1 tricot, 1 decrease stitch, 47 tricot, 1 decrease stitch, 1 tricot: 51 stitches.—14th, 15th and 16th rows. Plain tricot: 51 stitches.—17th row. 2 tricot, 1 increase stitch, 47 tricot, 1 increase stitch, 2 tricot: 53 stitches. Continue increasing 1 stitch after the 2 first stitches and before the 2 last stitches for 5 more rows. The 22d row should have 63 stitches. 63 back stitches. Fasten off.

The following rows are worked together: the left side, the back and the right side stitches are all taken up on the hook.

THE LONG ROWS.—1st row. Fasten wool close to first stitch of the last row of left side, take up the 32 stitches of the left side, take up 2 stitches of the back, 1 increased stitch, take up 59 of the back stitches, 1 increased stitch, take up 2 remaining back stitches, take up the 33 stitches of the right side: 130 stitches. 130 back stitches. Take a thread of bright colored silk all along this row, so as to mark it in counting the stitches of the following rows.—2d row. Plain tricot: 130 stitches.—3d row. 30 tricot, 1 increase stitch, 4 tricot; 1 increase stitch, 61 tricot, 1 increase stitch, 4 tricot, 1 increase stitch, 31 tricot: 134 stitches. Continue working alternately a plain row, the same as second row, and a row with 4 increased stitches, the same as third row, for 18 more times. In each increased row the first increased stitch is to be worked 1 stitch after the increased stitch 2 rows below, then work 4 tricot; the second increased stitch is to be worked 1 stitch before the increased stitch 2 rows below. The increasings on other side to be worked in the same way. The 39th row shall have 206 stitches.—40th row. 41 tricot, 41 back stitches.—41st row. 31 tricot, 31 back stitches.—42d row. 30 tricot, 1 understitch, 9 tricot, 1 understitch, 103 tricot, 83 back stitches.—43d row. 73 tricot, 63 back stitches.—44th row. 53 tricot, 43 back stitches.—45th row. 42 tricot, 1 understitch, 9 tricot, 1 understitch, 9 tricot, 1 understitch, 62 tricot, 42 back stitches.—46th row. 42 tricot, 32 back stitches.—47th row. 32 tricot, 22 back stitches.—48th row. 22 tricot, 206 back stitches.—49th row. Same as 50th row of the cape. In taking up the 30th, 40th, 62d, 72d, 82d, 165th, 175th and 185th stitches, take up the understitches. Fasten off.

TRIMMING ROUND PELISSE.—1st row. Commence same

as 1st row of cape trimming. Join to the 1st stitch of 12th row, 1 double crochet in same stitch, continue the same—i. e., a row of double crochet—with an increased stitch about every 7th stitch along 1st side; 2 increased stitches at the corner, loop-chain stitches and double crochet alternating along the bottom, double crochet stitches along the other side.—2d row. 1 double crochet in each of the 2 first stitches, 1 loop-chain stitch over next double crochet; continue same as 2d row of cape trimming; end of row to be worked same as beginning.—3d row. Along the bottom only.—4th row. 1 double crochet in each of the 3 first stitches; continue as before all round; finish same as the beginning of row.—5th row. Same as 3d row, worked along the bottom only.—6th row. 1 double crochet in each of the 4 first stitches; continue as before; finish same as the beginning of row.—7th row. Same as 3d row.—8th row. 5 double crochet; continue as before all round cape, 5 double crochet at end of row.—9th row. Miss 1st stitch, 5 double crochet; continue as before, 5 double crochet, miss last stitch.

To join the cape to the pelisse, place the stitches of 1st row of the cape exactly over the stitches of 1st row of the pelisse, turn the rest of the pelisse back on the wrong side over the cape, so that the two openings forming the armholes are exactly opposite; sew the three edges neatly together to form the shoulder. Join the other cape in the same manner. Hold the neck stitches of the cape quite evenly over the neck stitches of the pelisse, and work a row of double crochet along the neck, inserting hook through a stitch of the cape and a stitch of the pelisse at the same time. Work 3 rows same as other trimming.—4th row. The same as last row of cape trimming. This is worked along the neck and all around the pelisse. Beginning at the top of the armhole, sew the cape on to the pelisse all along the back. The last row of the cape trimming should be placed about 15 stitches from the 4 rows of plain stitches down each side of the pelisse. A silk cord with tassel at each end, is threaded in the side stitches of the cape trimming, and tied in bow at the back. Another cord with tassels is threaded in the neck stitches to tie pelisse in the front. The pattern is French.

3. BABY'S KNITTED SOCK.—Two skeins white Andalusian wool. Four pins, No. 15. Cast on 63 stitches, 21 on each pin. Purl 2 rounds.—3d round. * knit 2 together; knit 1, wool forward to make a stitch, knit 1, make 1, knit 1, knit 2 two together, repeat from *.—4th round. Knit plain. Repeat these 2 rounds till there are 4 little holes. Purl 2 rounds. Knit from the 3d round again, and after the two purled rounds, decrease for the leg. Knit 2, * knit 3, knit 2 together, repeat from *, knit 1. There should be 51 stitches. Knit the rest of the sock rather loosely.

Upon the first 10 stitches on the front pin the pattern is worked differently from the rest of the leg. Two rows of plain and two rows of purl, and this is continued to the instep.—1st and 2d rounds. Knit 11, * purl 2, knit 1, purl 1, knit 1, repeat from *.—3d and 4th rounds. Purl 10, knit 1, * purl 1, knit 1, purl 2, knit 1, repeat from *. Knit these 4 rounds till there are 8 purled ridges across the front, then make holes for ribbon. Knit plain all round, then knit 11, * wool twice round the pin, knit 2 together, knit 1, repeat from *. Next round purl 10, knit the rest plain. The foot and sole are knitted in basket pattern; the instep is a continuation of the pattern down the front of the leg, that is, the 10 stitches purled and plain, and 1 stripe on each side of them. Have all these 22 stitches on the front pin.

THE HEEL.—Upon the two back pins, knit the heel in basket pattern for 20 rows, thus: * 1st row. Knit plain 29 stitches, turn.—2d. Purl, turn.—3d. Knit 2, purl 2, re-

KNITTED AND CROCHETED WORK.

peat. (Purl the last 2 stitches together in this row.—4th. Knit 2, purl 2, repeat, turn.—5th. Knit plain.—6th. Purl.—7th. Purl 2, knit 2.—8th. Purl 2, knit 2. Repeat from *. In the 21st row begin to turn the heel. Knit 19 stitches on one pin, turn, purl 8, purl 2 together. (Continue the basket pattern.) * Turn. Knit 8, knit 2 together, turn, repeat from * till there are 9 stitches left on the pin. Pick up and knit 11 at the side of the heel; knit the pattern on the front pin; pick up and knit 12 on the other side of heel and knit 4 from the other heel pin, making 16 stitches at each side of the heel. Knit the next pin plain and knit the last two stitches together; pattern on the front pin; knit the first 2 stitches together on the other side pin and the rest plain. Repeat these decreases three times more in the first rows of plain. When there are 15 purled ridges down the front, leave off this pattern, knit plain all round, and knit the basket pattern to the end of the toe. When there are 10 rows of pattern from where the heel stitches were picked up, divide the stitches for decreasing the toe. In the first plain round at the end of the back pin, knit 2 together, knit 1. On the front pin knit 1, knit 2 together, at the end knit 2 together, knit 1. The next back pin, knit 1, knit 2 together. (Always knit the first and last stitches plain.) Decrease in this way in every first plain row. When there are 14 patterns up the sole and 20 stitches on the pins, after the 2 plain rows, pull the sock through the pins and on the wrong side, knit together and cast off. Pick up each stitch at the end of the instep pattern, knit it and cast it off. With coarse white silk work three herringbone stitches across every other ridge down the front. Run a white ribbon through the ankle holes and make a little bow of the same to sew on the instep.

4. BABY'S WARM KNITTED SOCK.—Two skeins of four fold Berlin wool. Pins No. 14. Three for the foot, four for the leg. Cast on 16 stitches. Increase on the first stitch (knit it at the back and front) at the beginning, and

on the last stitch at the end of every row till there are 24 stitches on the pin. (The heel is where the end of the wool is left.) Then increase at the beginning and end of every row AT THE TOE till there are 35 stitches. Knit six rows plain. Knit at the heel 14 stitches, take another pin and now knit the front of the foot upon the 21 stitches, leaving the 14 for the leg. Knit 20 rows upon these 21 stitches. Cast on 14 for the other side of the leg. Knit 6 rows plain. Decrease (by knitting the first two stitches together) at the beginning and end of every row at the toe till there are 24 stitches. Then decrease at the beginning and end of every row till there are 15 stitches. Pick up 15 stitches at the other side of the shoe and knit the two sole pins together. Fold the sock so that the picked up stitches are nearest to you and the toe at the left hand. Cast off these stitches as you knit them, and in the same way knit together the sloping part of the sole, and with a wool needle gather up the remaining stitches at the toe, draw them up tight and fasten off. Turn the sock.

The leg is knitted with four pins. Sew up the heel, join the wool and knit 14 at the side, pick up 10 across the foot, and knit 14 at the other side. Knit 2 rounds plain, in the 2d round knit two together on the front and back pins to make 36 stitches for the leg. Purl 1 round. Knit 1 round. * Knit 2, wool twice round the pin, knit 2 together, repeat from * all round for holes for ribbon. Knit 2 rounds plain. Purl 1 round. Knit 1 round. * Knit 3, purl 1, * repeat. Knit 1 round. Repeat these two last rounds till there are 5 purled spots, then change the pattern. After the plain round keep the wool at the back of the pin, purl 2 together, put the wool back, purl 2 together. Knit a plain round, knitting at the back of the long stitch, then another round plain. Repeat these 3 rounds till there are 4 rows of holes. Knit 3 rounds after the last pattern round. Purl 1 round. Cast off.

Kensington and Lustre Painting.

Kensington Painting is an adaption of oil painting to the surface of velvet, velveteen or cloth, in a peculiar manner, the result being in appearance not unlike embroidery done in the famous Kensington stitch, hence the name. It is not, however, a mere painted imitation of embroidery, and by no means so limited in its scope as embroidery, allowing, as it does, of many effects which cannot be produced in needlework.

Its simplicity and cleanliness recommend it to those who can devote but little time now and then to the work and who do not expect in the odd hours so employed to become great artists and surpass Meissonier or Turner, but, yet wish their work to be creditable of its kind.

The purposes to which Kensington painting are applicable are decidedly decorative rather than pictorial, yet the treatment may be much less conventional than is necessary in embroidery, both in drawing and coloring.

While the materials used and the method employed permit of very naturalistic treatment in floral designs, to which it is specially appropriate, very good effects are obtained in those of a purely conventional character, when skilfully treated.

The beginner, however, will undoubtedly succeed best with flowers treated naturally, that is in drawing and coloring, closely imitating the growing plant. If possible study the natural flowers, as many drawings made by professional artists are absurdly incorrect, and you will, besides avoiding such errors, discover many wonderful things about flowers which have heretofore escaped your observation.

The materials you will require are tube colors, a porcelain palette, small palette knife, a few Red Sable brushes, Nos. 4 and 6, a little spirits turpentine, and a piece of rag to wipe the brushes, etc.

The materials best suited for painting on is silk velvet, but velveteen is now made in such excellent quality that for many purposes it answers just as well, and is of course much less expensive. Select a color that will form a good background for the flower that you intend to use. A dark maroon is very satisfactory for pink, yellow, light blue or white flowers, and olive for dark or bright reds, pink, terra cotta and dull yellow.

The design should be stamped on the material, which can be done at any reliable stamping establishment, but a word of caution may not be amiss here. Be careful to mention that the stamping is intended for Kensington painting, and not for embroidery. The wet process gen-

erally used for the latter is most excellent for that purpose, as the lines are clear white and ineffaceable, but this is just what is not wanted for Kensington painting. The lines should be just heavy enough to show distinctly, but must not show at all after the work is done.

The French dry process (which is generally understood at the best stamping establishments, though not much used of late) is well adapted to the purpose, as the lines, though quite distinct when stamped, are quite obliterated by the painting.

After the design is stamped, stretch the material tightly in an embroidery frame, or tack it to a drawing board.

Squeeze out a little color on the palette, blending two or three colors if necessary, using the palette knife to mix them until the right shade is obtained. The color is not to be thinned, but used as thick as possible, the thicker the better. It should be mixed with sugar of lead or megilp to facilitate drying and prevent the oil spreading, as it otherwise would in some cases. If any of the colors contain oil, it may be removed by mixing the colors on a piece of blotting paper before placing them on a palette. Now use the brush to apply the color to the velvet or velveteen, painting the outlines first, in order to have them firm and definite. Do not, however, pile up a ridge of color as many do, who teach the art. Apply the colors about as you want them in the finished work but do not paint in the details carefully, as that is done afterward with the pen. Having painted the flower in this way it is now to be "scratched in" with an ordinary steel pen. The "scratching in" is the peculiar feature of Kensington painting.

The scratching in may be done as described with an ordinary steel pen, but much time and labor can be saved by using a special form of pen consisting of a number of steel points arranged side by side.

The strokes are made in the same direction that stitches would be taken if the design was embroidered, the object being to blend the shades or colors of the paint and at the same time to give the surface the "stitchy" appearance resembling embroidery. It is this scratched or broken effect that adapts it to the velvety surface, where the ordinary brush painting would be unsuitable.

KENSINGTON AND LUSTRE PAINTING.

Some colors, such as purple, cannot be made to look well if mixed and applied as above directed, as the colors being transparent do not cover the ground if used alone, and if mixed with white to produce a light shade, become dull and muddy. To obviate this, first paint the flower all in white and scratch it in, and after it is dry, or very nearly so, paint over it with the transparent color. As this affords a white ground for the transparent color, the effect is entirely different from what it would be if painted directly on the velveteen or velvet.

The list of colors may be extended or reduced somewhat according to circumstances. A good assortment that will answer for nearly all cases consists of

Zinnober Green, light.	Chrome Yellow, No. 1.
" " medium	" " No. 3.
Olive Tint.	Burnt Sienna.
Rose Madder.	Burnt Umber.
Crimson Lake.	Oxford Ochre.
English Vermilion.	Violet Carmine.
New Blue.	Purple Lake.
Prussian Blue.	Ivory Black.
Terre Verte.	Cremnitz White.
Olive Lake.	Brown Madder.
Asphaltum.	Van Dyke Brown.
Bitumen.	Neutral Tint.
Mauve Lake.	Gamboge.
Geranium Lake.	Sugar of Lead.
Lemon Yellow.	Megilp.

No attempt is made here to describe the combination of colors used to produce the tints of the different flowers, etc., as that would require too much space and is at best a very unsatisfactory manner of teaching anything of this nature. A few lessons from a good teacher will teach you more in this direction in a week than you could learn from books in a lifetime, for the effect of colors in combination though easily seen and understood, is almost, if not quite, impossible to describe in words.

Those who already paint in oils will probably have no trouble in doing Kensington painting without personal instruction, from the instructions given here.

LUSTRE PAINTING is the art of painting in bronze powders, and though various fanciful names have been given to it in this country by those who would have you believe there is some great secret about it which they alone possess, the truth is, that it originated in England, and the following instructions, which were published there, will be found thoroughly reliable.

Amongst art decorations, bronze painting justly commands a foremost place. The rapidity and ease with which a large piece of work may be produced is one of its greatest charms. Work that requires little study that can be quickly done, and that makes a good show for the time expended on it, is certain to find favor with those who have but few leisure moments to spare. China painting demands steady application on the part of the student if he would attain a proficiency in it; tapestry painting cannot be executed very rapidly on account of the ready absorption of the colors by the canvas, which necessitates the going over the same tint several times before the required depth is secured; and glass painting exacts a still greater amount of the paint-

er's time, for there is first the cartoon to be drawn, then the glass has to be cut, and when the painting is completed the pieces must undergo the further process of firing. Bronze painting can be taken up at any moment, and can be laid aside again without fear of any detriment to the painting ensuing. Designs which would take long days to embroider in silks can be filled in with the brush most expeditiously, and the most brilliant effect can be obtained with the smallest amount of labor. Bronze colors can be utilized in decorating numberless objects, for they can be applied to various materials, such as plush, velvet and velveteen, satin, silk, Roman sheeting, linen, wood, and terra cotta. Plush and velvet are the fabrics best adapted for showing off to advantage the lustrous colors. Rich deep shades should be chosen; for instance, dark olive green, maroon, brown, crimson and black are all well adapted for the purpose. White and delicately tinted fabrics can also be employed, but are not so satisfactory as the darker colors. Both satin and silk should be good in quality, for the painting needs a thick rich ground to set it off.

Requisites for Lustre or Prismatine Painting—These can be enumerated in a short space, for they are few in number:

- A drawing board.
- A slab with round saucer-like holes.
- Brushes—hog's hair, sable and camel's hair.
- Bronze colors.
- A bottle of medium.
- A bottle of turpentine.

List of Colors.—The following list of colors gives all the shades that are necessary for the most varied designs. Especially for beginners is it easier to work with a simple palette; it is less perplexing, and as experience is gained it will be seen that tints can be composed by the combination of colors to suit every need. Boxes filled with eight or ten colors, a few brushes, a bottle of medium and one of clearing solution, are all that is requisite to make a start with; as larger work and more complicated patterns are attempted, the number may be increased if desired.

Silver	Deep Copper.	Green.
Green Gold.	Crimson.	Black.
Bright Gold.	Steel Blue.	Bright Green.
Deep Gold.	Purple.	Bright Blue.
Copper.	Deep Violet.	

Mixing the Colors.—To prevent waste, slabs having small, saucer-shaped holes in them should be procured as the slanting palettes are not economical. The bronzes do not need rubbing down with the palette knife, it is sufficient to mix them with the medium to the required consistency with a brush. During painting, they must be stirred round at times as the brush is filled, for as they are heavy they sink to the bottom of the saucers; if this precaution is omitted, a level coating of color cannot be obtained. Some colors being heavier than others specially require this treatment, and more medium must be added to them from time to time as the mixture is gradually used up, otherwise the layer of color will be of uniform strength, for the solution will be thicker at the close of the work than at the commencement. If medium is used in excess, a thin appearance

KENSINGTON AND LUSTRE PAINTING.

will be the result; the main point is to cover the ground with as level a coating of color as possible.

The following proportions will give the right consistency: As much bronze as will cover a three penny piece added to half a teaspoonful of medium, the mixture to be thoroughly stirred with the brush. No turpentine is employed with the medium in grounding unless the mixture has become too thick, in which case a drop or two may be added to cause it to work well. But the best plan is to mix only small quantities, such as are sufficient for one sitting. Turpentine is useful to remove any spots that may happen to be made on the fabric, and to clean the brushes and palettes; it will also remove stains from the fingers.

CHOICE OF SUBJECTS.—Conventionalized fruit and flowers and arabesque designs are alone suitable for bronze painting. The lustrous character of the colors unfits them for use in carrying out naturalistic subjects but artistic effects are obtainable by their means that are particularly desirable for articles intended for decorative purposes. The designs should be treated in a bold, free style; all minute details being rigidly excluded, for they detract from the distinctness of the pattern. The great desideratum is, that the pattern should show well at a distance; the fruit flowers and leaves should be therefore well defined and clearly marked out. For this reason, large, simple flowers and foliage are the best, as for instance, pomegranates, oranges, iris, and lilies. The Virginia creeper is charming either on a black or white ground; the autumnal shades; that give such a chance of rendering a gorgeous bit of coloring, are a power in artists' hands, of which few are slow to avail themselves. Pomegranates, partially open, break the monotony of a design and add to the effect, for they give the painter the opportunity of introducing some crimson in representing the interior of the fruit. Arabesque designs, when well executed, are most admirable and the richness of their appearance is greatly enhanced if the painting is outlined with brown or gold flosselle in rope or crewel stitch. For large pieces of work, as fire screens and counterpanes, this method of combining painting with needlework is particularly recommended for it gives a finished look that cannot be otherwise obtained. It is also suitable for the altar screens and for every kind of work that is executed in mediæval style. Landscapes are quite out of the question for bronze painters, but figures are occasionally attempted with some success.

DRAWINGS ON VELVETEEN AND ON SMOOTH AND ROUGH FABRICS.—Good draughtsmen are rarely to be found amongst amateurs. The hard study which is indispensable to the acquirement of a perfect knowledge of drawing and designing deters many from becoming skilled in this, the most important, portion of the artist's work. Those who are competent to do so may sketch direct on the fabrics, otherwise it is advisable to procure materials with the designs ready printed for the purpose. Sketching on tapestry velveteen is especially a tedious and difficult process, designs with firm, bold outlines being essential for the successful manipulation of the paintings. Those done by non-professionals present rough, uneven outlines, and the forms of the subject are often in consequence distorted. The difficulty

of painting on velveteen lies in producing a clean edge to the petals of flowers and to leaves and stems, and to secure this a firm outline is a desideratum, for the brush slides along the forms ready traced out, leaving them clear and shapely delineated.

LUSTRE PAINTING ON VELVETEEN AND ROUGH FABRICS.—When the painting is executed on velveteen, or on any material having a rough surface, hog's hair brushes can be advantageously employed, it is necessary that a much larger quantity of bronze should be added to the medium, that the mixture may be thicker. Two methods may be followed in painting on rough textures. Either design may be grounded in every part and the shades brought out only with other colors; or, the shadows may be painted so thinly that the fabrics beneath, being slightly covered, will assist in rendering them; it is this thin painting which forms the peculiarity of velveteen painting. In painting flowers, as also leaves, the edges are first gone over with the brush to make an outline, the ground is then filled in at once. To ground large leaves, edge the lighter part with a full brush, then with the same color paint it in, working from the tip of the leaf downward towards the stem. Great care must be observed that the layer is not streaky, as it is sure to be if the brush is dragged over the surface. Now, edge the darker half and fill that in, but for this the brush should be somewhat less fully charged, that the fabric may be partially visible through the color.

Veining the leaves is done with a sable brush and a thin mixture, and the stems are also put in with the same.

It must be clearly understood that the difference between executing bronze paintings on depressed plush designs and on plain surfaces is great. The former requires thin mixtures that will flow readily, the latter need mixtures of such thickness that they will adhere to the palette. Twice as much bronze must be added to the medium for plain surfaces as that intended for working on the pressed plush. Still the mixture must be sufficiently moist to cause adhesion to the material when the painting is quite dry.

To obtain bright high lights they should be well covered, and worked always in the same direction. Slight touches may at times be required, such as a thin shade of a lighter or darker color over some part or parts of the high lights; these can be added by using a dry and finely pointed brush which has been slightly dipped in dry bronze; it is applied while the work is still in a moist state. A most brilliant appearance is imparted to the painting by this mode of procedure.

Should such touches be found to be necessary after the painting is dry, another method must be adopted, as the bronze would not then adhere to it. In this case an equal quantity of turpentine and medium must be used, a few drops of each will be sufficient. A little dry bronze is placed on the palette and into it the tip of the moistened brush is lightly dipped, the color being thus transferred to the work.

More brilliant results, however, are secured when the former method is followed, namely, that of making these additions before the painting has had time to dry. These suggestions more particularly appertain to paintings on velveteen.

KENSINGTON AND LUSTRE PAINTING.

Under rough materials, Roman satin sheetings are included, as well as all textures that are grained; for such, hard brushes are requisite to force the paint into the interstices.

GENERAL REMARKS.—It is well to remember that things which may appear to the uninitiated as of very little consequence are sometimes those which artists think important. Thus to choose one's seat for painting may seem to a beginner quite a trivial matter, and that one place is quite as good as another; but those who best understand the art of painting will be the first to admit that a great deal depends on securing a good light. The piece will be better done, and finer effects will be produced, as well as time saved through attention to the apparently trifling matter. Time is saved, because one cannot work as quickly or as well if one's hand casts a shadow on the material. The light should fall on the work from over the left shoulder; the room should have but one window, and that one facing the north. Now, although in bronze painting this is not of such great import as in oil painting, still it is pleasanter to work under such circumstances than in a room where the sun shines full on the design that is being colored.

A second point is to arrange the work comfortably, and, above all, to avoid leaning close down over it. Not only is it highly injurious to health to work with the head in close proximity to the painting, but also it is much more difficult, if amateurs could but be persuaded to think so. In the first attempt at painting the brush is held close to the point and the board bent down to within a few inches of the drawing board; whereas an artist will keep at a fair distance from his work, he will constantly rise, and stepping back a few paces, will judge thus of the progress he is making.

In working on plush or velveteen care must be taken not to crush the pile; the appearance of the painting will be ruined if the surface beyond shows signs of the hand having rested on it, or if finger marks disfigure it.

The soft pile of plush is especially of a fragile character that will not bear rough handling.

Satin or silk that has creases must be rejected, no amount of ironing will ever quite remove them; besides which the freshness of appearance and the beautiful silvery sheen is injured by the heat and pressure. It makes it look like old satin which has undergone the process for the sake of renovation.

Brushes must always be kept in good order. They should, when the painting is finished, be at once dipped in turpentine, and afterwards washed in warm water and soap, the hairs then being laid flat. The colors must never be allowed to dry in them, as they will harden and render the bristles quite unfit for use.

During painting the brushes are cleaned in turpentine and dried on a piece of linen when fresh colors are required, but when blending one color into another it is best not to cleanse them, but simply to take up the second color with the brush just as it is, as the shade is thus naturally toned into the next almost imperceptibly.

Beautiful effects can be obtained by laying contrasting colors over portions of the still moist ground; thus, silver, modified with purple, can be touched over parts of a bunch of grapes. The high lights of flowers, grounded in silver, may be put in with white silver, the deepest shadows being thrown in with black, whilst the

half tints are formed of a mixture of silver and black. Grapes, plums and iris may be grounded in silver a layer of purple being afterward applied, by which method a rich purple is obtained. Silver and black form a soft pearly gray, which is admirable for intermediate shades. Apples, oranges, and pomegranates may be grounded with gold and shaded with crimson, the deepest shadows being rendered with crimson and black.

Mineral green is a brilliant color for foliage, but it should not be used too freely lest the piece should have a gaudy appearance, as it is exceedingly vivid; it may be shaded with black, the high lights being indicated with white. Charming tints for leaves are composed by mixing various colors; as for example, green silver, which may be combined with gold. The autumnal shades in which a design of Virginia creeper may be successfully wrought out, are well represented by judicious mixtures of crimson, green, and black and by washing gold or silver over a green ground.

Powder colors are the better for rubbing down with a palette knife, as they are more gritty than the bronzes. In bronze painting the character of the work must not be lost sight of; it is purely decorative, consequently flowers from the same stem and fruit of the same species may be painted with contrasting colors, provided a happier effect is secured thereby; thus, in painting a design of golden oranges some may be shaded to crimson others to silver; nevertheless, it is not well to carry this to excess.

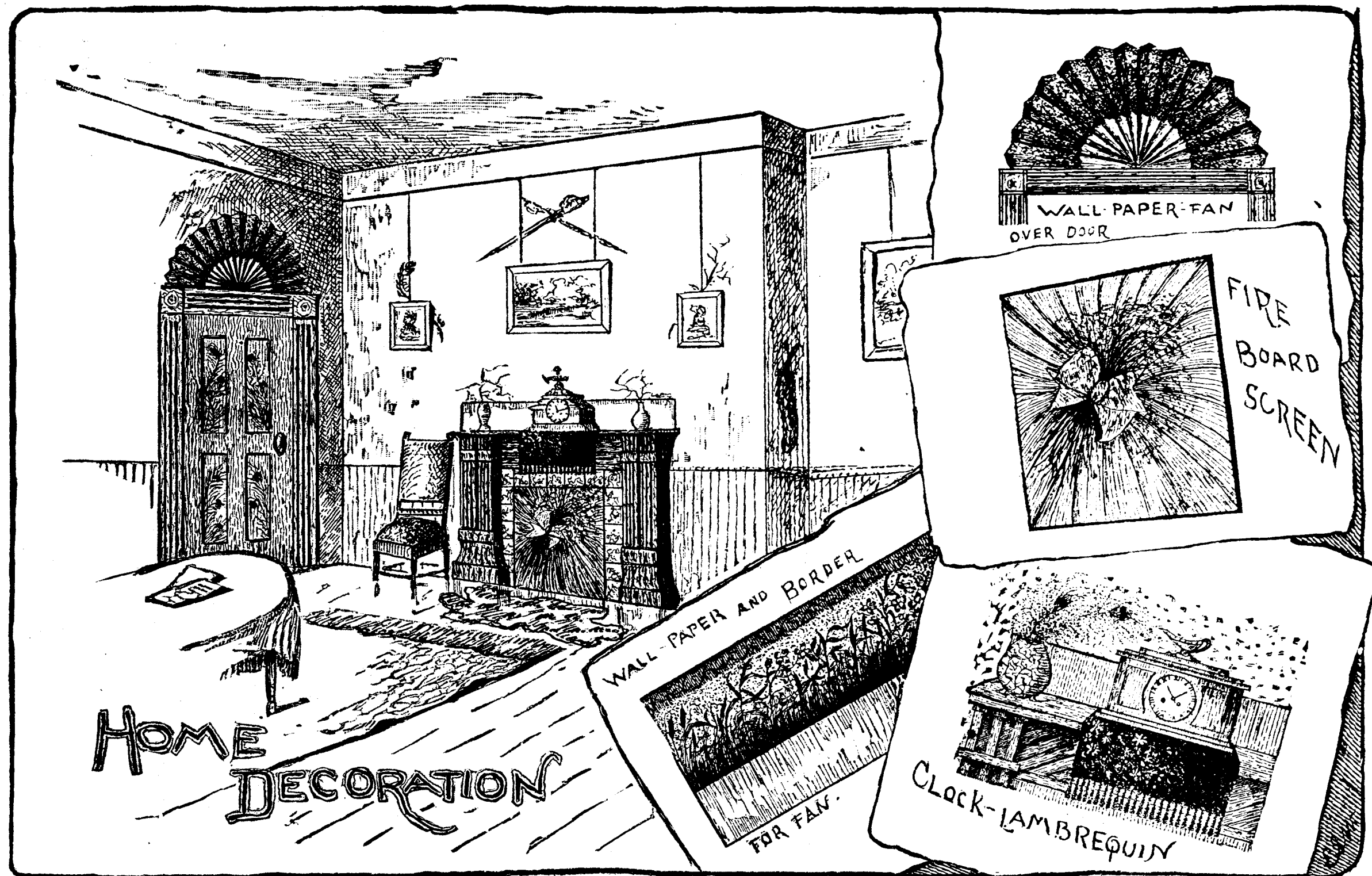
That the painting can be executed as well by artificial light as in the daytime is an advantage that will commend it to those who have only the evening at leisure for following their bent in regard to the production of artistic decorations. Many would be glad to improve the look of their rooms by the introduction of a little bright color here and there, and then fancy they would like to manage it themselves, not merely to beautify them by filling them with articles that anyone can purchase, but by giving a touch of individual taste that will lend an interest unobtainable in any other way; only they have no time to spare, for their days are fully occupied. To such, bronze painting is a boon for which they have reason to be grateful. A bright lamp will suffice to show up the colors, and will even add to their brilliance.

USEFUL HINTS.—Both white and dark colored mediums are obtainable for prismatic bronze painting. Although it may be supposed that the former is the superior of the two, it is not so in reality, as it is liable to crack on some materials; the latter shows no disposition to do so—in fact, it is to a great extent elastic when employed on satin, and it is also preferable for plush.

The mixing of two different bronzes will not produce the same results as when similar oil painting colors are combined; for instance gold and blue bronze will not form a green tint.

Steel-blue bronze is useful for shading green leaves where the deepest shade is required.

A full outfit for Kensington Painting, consisting of a Japaned Tin Box containing 30 Tubes of Color, as above, Brushes, Palette, Pens and a specimen of work can be procured of Chas. E. Bentley, 12 W. 14th Street, who will also supply outfits for bronze painting for \$3.



HOME DECORATION.

CARPETS.

Velvet carpets, with good, straightforward patterns, are extremely sightly, besides having a delightful springy tread. Velvet tapestry illustrates what can be done with silk and wool. With creamy gray or ecru ground, and worsted flowers, there is a tempting softness about it which is an element of carpet luxury. Kidderminster has good wear in it, and with its flat visible thread and hardness, is well suited to rough usage.

Warp carpets, the woolen thread of which is printed, are, as a matter of course, not as good and solid in color as carpets which are dyed in the yarn, but they are recommended by their cheapness, and serve admirably for the floors of seaside cottages. Among cheap priced carpets obtaining extensive sale, are reversible plush with pretty designs in charming colors. The largest demand is for a medium class of carpets, considerably below the cost of Tapestry and body Brussels. In choosing for parlors it is well to avoid repetitions of detached figures, such as the bouquet sort, which serve to distract attention. The colors used should be well proportioned, and there should be commingling of soft hues.

There is much to study not only in costly but in cheap carpets of the dainty effects of contrasts as in yellow and orange, with or without lighter colors, blue and lilac, scarlet and crimson or white divided by a faint blue. Carpets admit of demi-tints, but no shades. Ecru grounds are just now the most popular for the richer descriptions of carpets. The variety of patterns that are turned out allow of the carpets selected for the rooms of a house to represent the individual taste of the occupant, and thus on individual grounds creating pleasure in addition to the merits they may possess as agreeable compositions.

In the way of direction in choice of patterns, so far as colors are concerned, we would state that combinations of colors that would not be pleasing in a dress are unsuited for carpets and will never look well in a room. It is probably difficult to apportion out the pleasure derived from good carpets between the disposition of hues, the pattern itself, the material in reference to the mode in which it is worked up, and the general congruity of the carpet with its surroundings represented by walls, hangings and furniture. Proper selection manifestly involves high artistic taste and judgment. Decorators, who are experts, have taken up this matter of suitableness, and their services can always be commanded. Landscape painters, whose constant study is one of harmonious blending and effective contrasts, are well qualified for the task. Tens of thousands of individuals, however, possess an innate perception of the truth of art without acquaintance with the principles that underlie it, and that afford the necessary means of judgment. Taste is more widely diffused than is generally surmised, and various influences are always at work to advance progress in taste.

Too much care cannot be exercised in choosing carpets with good wearing colors. For this quality the guarantee of a reputable house is fully sufficient. As to make, a close fine web without pile will best stand rough usage. Kidderminster druggets, with their close set threads, are very serviceable and are largely used for summer seashore cottages. Brussels is extremely durable. Wilton pile will be chosen for its soft, yielding surface and bright appearance.

For the brushing of carpets there is no better appliance than the ordinary whisk broom, but a certain dexterous manipulation is required for proper brushing, so that the dust may not be raised in billows, leaving a portion again to find its way to the rear. If any considerable amount

of dust has accumulated, it is advisable to sprinkle the carpet previously with damp exhausted tea leaves, the residue of the teapot. These leaves will serve to catch the dust, and will impart a bright, cleanly appearance to the nap. Automatic carpet sweepers which operate quickly, and avoid raising the dust, depositing it in a small metal chamber by a rotary movement of the series of brushes set on an axle, and which are overlapped by a curved plate, are extensively coming into use. We have only to add that good carpets may be more worn by constant improper brushing than even by use. For cleaning carpets a bright warm day is to be preferred. If the carpets are not taken up for cleaning, sprinkle with a mixture in equal quantities of salt and corn meal; let it lay awhile and sweep thoroughly.

Here we may remark incidentally, though out of the direct range of our subject, as a matter of concern to housekeepers, that oilcloths should be cleaned with warm milk, and that they will last longer if scoured once in several months with hot soapsuds and then given a coat of varnish. Soiled matting should be mopped with a dilution of a pint of salt in a pail of warm water, and wiped with a cloth. No directions need to be given as to the taking up of carpets, shaking them and beating them, this being now the special business of experts in this line. Carpets after being beaten should be allowed to air well before being laid down. Carpets should never be shaken, as their weight inclines them to part, but be laid on a rope and then beaten at the back.

In choosing for parlors, avoid detached figures of the bouquet sort, such as lonely little buds, the repetitions of which are apt to be wearisome. No thought should be given to matching paper and carpets, for carpets are not to be treated as a continuation of the wall, and there is such a thing in art as effective contrasts. A carpet has the advantage that it is seen in its entirety, as a whole, and among permanently pleasing patterns, where parlors offer a wide area, will be found such as have flowing forms, set off by harmonious coloring, and which lead the eyes on from one point to another never seeking for a termination.

WALL PAPER.

The library, ordinarily, affords little space for the display of hangings, and as in harmony with its appearance and purpose, only patterns of a reposeful appearance and accordingly of a not too pronounced character, should be adopted. Rich display of any kind is not looked for in such a room. Dark solid hues are to be preferred to light delicate tints. Purple, deep red, sepia and carmalite brown may prevail in the colors, or the hues known as emerald, stone green, olive, or brown shading, green, deep carmine, crimson lake, and deep violet lilac. Any style showing classical figures is appropriate to the frieze, and these figures may have a vivid background.

A very wide choice may be exercised in selection of paper for bed chambers, owing to the many and beautiful patterns brought out. Assertive prominence in the design is not to be thought of, but small figures with some suggested connection to a number of centers, the latter repeated in various designs all in light delicate hues. Such a design, especially if surmounted by a bright cheerful frieze, offers no "distractions." Some of the cheap designs for bed rooms are quite as attractive as the most costly. A reposeful effect is to be sought. A violation of art usually brings its penalties. A well-known expert in decorative art, Mr. Julius Lawson, having the misfortune—so the Fates decreed—of being assigned a bed room with

HOME DECORATION.

hangings of too "wide-awake" expression, thus relates his experience: "Sleep seemed impossible; the paper looked as if in a chronic state of astonishment; the gorgeous arrangement of impossible flowers contained one large and portly flower of an (to me) unknown variety. With the other flowers I soon got on good terms, but nothing could reconcile me to this wonderful and austere flower. That one flower, many times repeated over the room, was an argus-eyed monster which stared at me whichever way I turned. I vainly sought to ease my mind of the mural horror by strumming on my violin an air with voice accompaniment to the song:

"Oh! where shall peace be found?"

A lady's boudoir richly furnished, with brightness lent by mirror, table set, and curtains, will allow of considerable brilliance in the wall hangings. For prevailing surface color gold will be appropriate, or gold ornaments may be used on a light blue ground or on blueish green and grayish olive. A still more delicate tint is light lawn. Golden brown ground with ornaments of pinkish tone will prove pleasing in the way of contrast. A dado is out of place could extend from wall to frieze.

The ceiling will only allow of exquisitely delicate tints or soft-blended hues in design. In any pattern decoration the figures should be so disposed as to seem to radiate from the central ornament just as a cluster of flowers may be held together by one stem. There are more failures than successes in applying paper patterns to ceilings. Paper patterns may be used most effectively in the interstices of deeply paneled ceilings of lofty rooms. For a low ceiling any figured paper is objectionable; however light the colors, they are too near the observer's sight, and it is to be remembered that color in the ceiling lessens apparent height. Stencilling, which offers great resources, is best displayed in few colors. In stencilling, previous to distempering, the surface of the paper should receive two coats of oil.

The following are good examples of harmonizing colors between ceiling and wall:

WALL.	CEILING.
Purple or Red, Brown and Old Gold,	Blue Gray.
Pearl Blue, or Turtle Dove Gray,	Light Gray.
Ivory Yellow, or Primrose Silver Yellow,	Light Sky or Ultra-marine Blue.
Sevres Blue, or Old Gold Blue,	Light Coral Red and Flesh Color.
Carnation or Lakey Red Lavender Blue,	Silvery Green.
Warm Light Gray,	Tint of same.
Red Lustre with Gold,	Blue or Light Golden Tint.
Greenish Hue,	Pink, or Salmon Red or Blue.
	Light Neutral Blue.

Of wall surface, to give the best effect to hangings, the skirting should be darkest; the dado, if any, coming next in depth of tone. The pure or positive colors may be freely admitted to borders where their complementary hues appear in the hangings. The contrasting tone of the two will avoid the deadening effect brought about where the hues too much accumulate. Very effective contrasts may be produced in double borders, a choice appearance being for instance presented where the one represents flowers, the other arabesques. Skillful wall-pattern designers, having determined the color to be predominant, find no difficulty in securing good contrasting hues; the rule being that middle tints contrast their opposites. Soft mellow tints are always pleasing. All strong positive colors should be in small quantities, and these dispersed just sufficient to enhance the general effect.

A good appreciation of color will greatly aid the judgment as to the artistic correctness of the hue of the ground

work with the prevailing colors of the figured design. Merely to touch upon this point it may be mentioned, as a key to the whole science of harmonious contrasts, that a red orange tint is suitable to a blue green ground, a blue purple to yellow orange, a red purple to yellow green; orange being the contrasting color of blue, red of green, and purple of yellow. Gold leaf, real or imitation, comes into play as a ground, or as a component of a figured design in placing other colors in a more attractive light, and thus supplying some of the effects of shadow; it appears to special effect in connection with dark blue and rich maroon grounds. For hangings containing gold leaf, and yet intended to convey an impression of repose, gold leaf should be used sparingly, and, indeed, other bright colors well associated are often to be preferred.

Golden-toned paper will combine well with frieze of which the ground is red gold and a figured dado with yellow, pink and gold, in the ascendant. A golden ground gives encouragement to the employment of that most assertive of the positive colors—red.

Hangings in which light-colored grays lead, or grays deeply tinted with blue, green or yellow, admit of a free use of gold leaf in the borders. A dado may be made to look exceedingly well in a self color; if presenting a figured pattern this should never be extremely elaborate or of an assertive character. Very effective dados are of paper in raised designs or imitation embossed leathers, representing the old leather hangings of Malines, Cordova and Venice. A dado plinth space of plain color may rise two or three feet and be handsomely finished off by a gilded or ebony wood moulding, constituting a clear dividing line from the hangings and preventing the hazy and often, unpleasing effect of the adjacent colors of the two distinct spaces, of which the dado is the darkest, from affecting each other. Examples in art are always welcome, so it may here be remarked that if the hangings are of a yellow cream ground, the dado may be of a dark red, brown, or green, or diaper of golden brown, the whole set off by brilliant colors in the frieze and bold enrichments in the cornice.

The upper edge of borders should be clearly defined to show distinctly their detachment from the hangings. Borders admit of vigorous treatment in rich colors, such as scrolls and decorative wreaths interspersed with flowers conventionally treated. Between the hangings of the frieze contractive harmonies must be sought. Arabesque designs in gold, yellow, red and green are very effective where in keeping in their hues with the patterns of the hangings. The frieze should be darker than the hangings and lighter than the dado. Friezes properly admit of bold and even florid decoration. An artistic error is committed in seeking to match carpet with wall paper. Neutral colors in light tints that now prevail accord with rich wall-hangings, which, however, will be rather aided than injured by Persian carpets and rugs with wide rich borders, the high colors of these being presented in subdued tones.

As to designs, colors, however few, if well disposed will allow of an intricate interlacement of details in curvilinear and other forms without presenting a blurred appearance. The range of decorative art in wall paper has been greatly facilitated by the increase in the number of composite hues obtainable together with a vast variety of tones. Positive colors and their complimentaries are very superior in hue to those of former times.

Of the numerous descriptions of wall-paper hangings, some have reference to material, as flock or imitation leather, others to styles of manipulation, as free-hand color prints and pressed and embossed paper. Hand prints are the costliest, and permit of the production of the most delicate hues. A wall-paper hanging may be only blue in the sense that the primary color forms the basis of its composition.

HOME DECORATION.

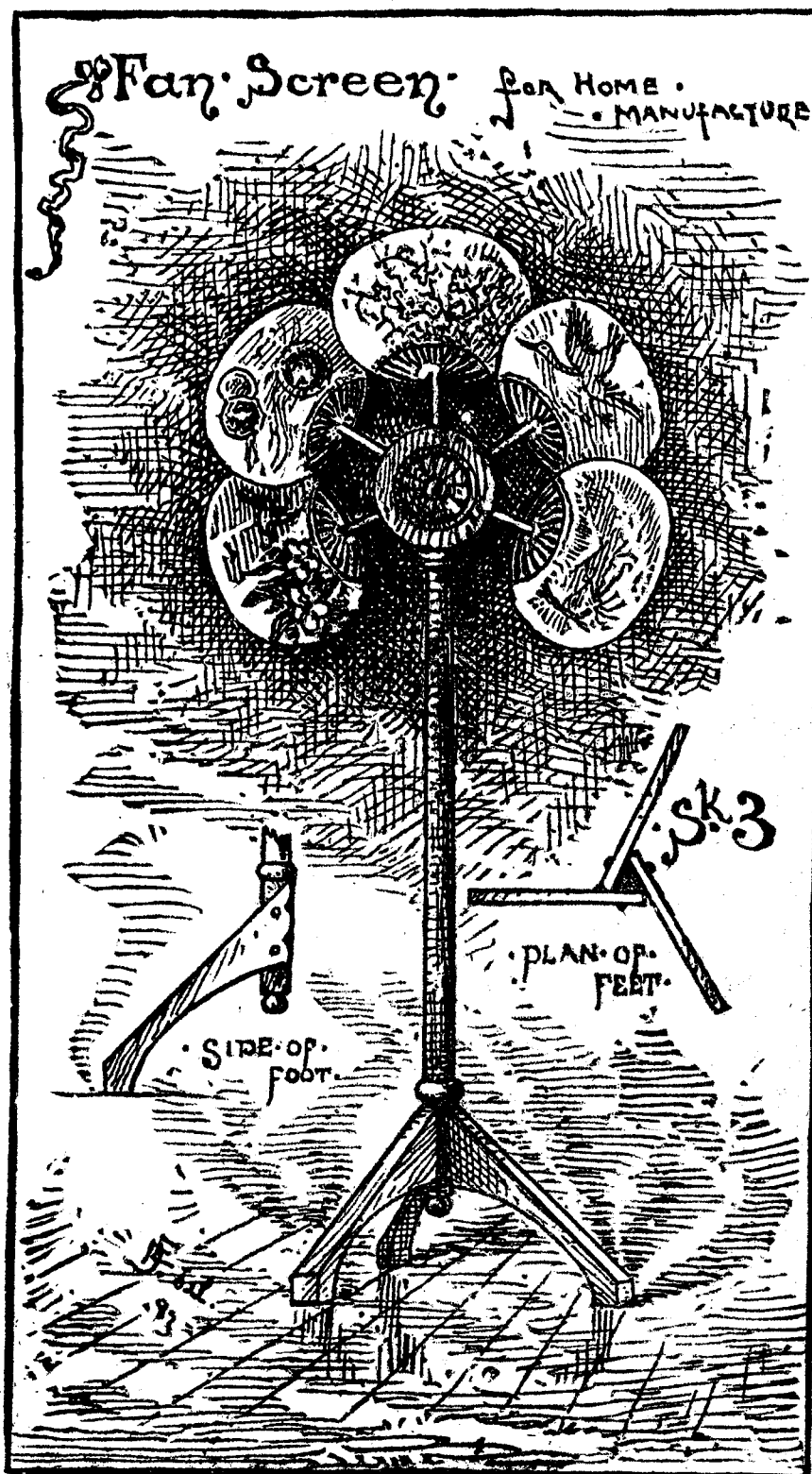


THIS screen is made with a bamboo frame, ebonized. The background is of old gold satin, with cat-tails of shaded green and brown, tiger lilies from pink to garnet, and a bull-frog with a shining, metallic back, all blending in an artistic manner and relieved by a gay butterfly hovering near. The lining can be of garnet, olive, or peacock-blue plush, velvet, satin or sateen. The embroidery is done in chenille arrasene, in long stitches.

HOME DECORATION.

The simplest of screens for home construction can be made from a clothes horse, plain and strong in structure and well adapted for the purpose. Two horses five feet high are fastened together so as to swing free, thus making four panels. Use common cotton cloth, the width of each fold, to be within one-fourth of an inch of each edge; tack securely at the bottom and carry over the top and down the other side to the bottom: it should be tightly stretched over the frame and securely fastened at the bottom and along the sides with small upholsterer's tacks. The whole is then filled with a thin coat of glue size, which causes the cloth to shrink,

binding the frame firmly together, and allowing a more solid surface to work upon. All the exposed portions of wood on the edges and the feet which are cut a little concave on the inside, should be covered with a good coat of black shellac, and rubbed down with emery cloth to a soft, even surface. Next in order is the decoration, which consists of paper. At the top use a pretty strip of single band frieze paper, eighteen inches wide, a back ground of gold, against which grows very nicely grouped sunflowers with leaves, stems and buds comprising a low-toned mixture of olives, old gold, browns and rich warm red. Below this a narrow strip border



of peacock blue, edged with black, separating the frieze from the body, which should be a rich sage green felting paper. To put the paper on, first make a strong flour paste, lay the paper, face down, on a flat, clean board, and cover all the parts equally with a good coat of paste, avoiding all lumps. Give the surface of your screen that is to be immediately covered, a thin, even coat of the same laid on with a broad flat brush. Take the paper up carefully by the top, putting the corners and top exactly in place, and draw the hands downward, smoothing the paper well into place as you progress, the paper must, of course be cut the exact size

required. Paper hangers use a little ivory roller to smooth the edges firmly down in place, as they are oftentimes apt to curl a little when wet, but instead of this a paper knife may be used, rubbing firmly and carefully with the flat side. This felting paper should cover the balance of the screen. At the bottom another strip of blue and black must be added to finish off neatly. At the top where the cotton is exposed, a strip of plush three inches wide, a deep rich red, the full width of the frame should be tacked on the front and back with brass headed upholsterer's nails. The back of the screen may be covered with a neat and harmo-

HOME DECORATION.

nious paper, put on as described above. The screen, being of home make is inexpensive, comprising as it does only the cost of materials used.

A very useful little fire screen may be made with a small, single clothes horse used for drying small articles in the same manner, or by covering both sides with oil-cloth of a quiet, low-toned pattern (fastened with brass-headed nails), on this could be painted in oils a spray of flowers and a few birds, in imitation of the Chinese. The decoration of these clothes-horse screens may be as varied as different tastes will dictate. For bed-room use the pretty Watteau designs of cretonne may be advantageously used for the body, and other and harmonious patterns of the same material can easily be selected for the upper and lower borders. For dining rooms, where limited space frequently places one of the family uncomfortably close to the fireplace heater, the centre panels of one side of such a screen can be covered with a piece of zinc, firmly nailed on.

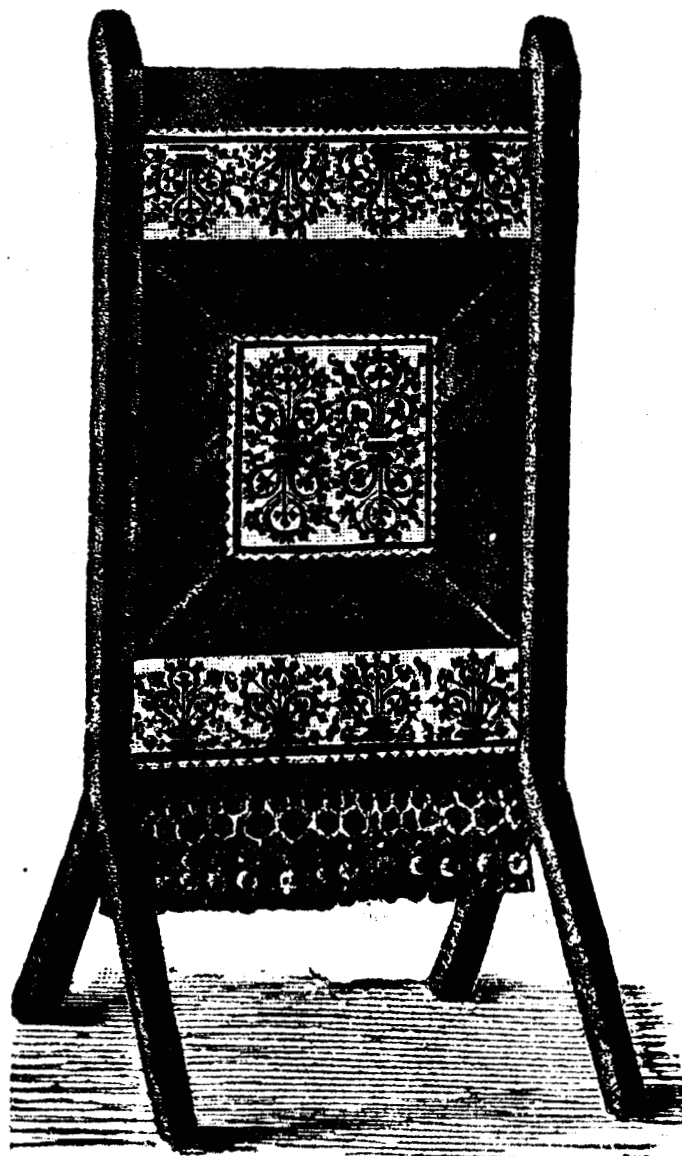
It is hardly necessary to say that such comparatively inexpensive screens can be made as pleasing and as harmonious in color and appearance as more expensive ones.

For those who desire a home-made screen with somewhat better material than paper or cretonne, there is abundant scope for fancy, and good taste, in the variety of satteens, velours, raw silks and plushes that are now offered. Applique ornaments can be bought at such prices as will permit of the decoration of panels of satteens and plush in a very acceptable manner, and some of the patterns of jute velours make elegant upper or lower panels.

A very unique screen may be made as shown in Sketch 3. A round upright of white wood an inch thick, and three feet six inches in length, is set into a three sided piece at the bottom, and a simple flat leg is screwed into each of the three faces; at the top, fasten a round disk one and a half inches thick, into the edge of this bore a dozen holes, into these fit the pretty but common Japanese fan, costing about five cents each: do not make the holes so tight that the fans cannot be removed if desired; finish the wood-work with black shellac, well rubbed down, and you will have a handy and pleasing little affair, besides being a neat and desirable way of disposing of these useful little articles, which oftentimes have no resting-place, and are generally conspicuous by their absence when wanted.

Needlework forms no unimportant feature in the home decoration of to-day, and almost anyone with a little practice and care can do the simple outline stitch that results in so pretty and neat an effect. Patterns for this work are readily obtained and transferred to the cloth. A pretty suggestion for a simple single screen is an ecru linen canvas, set in a light ebony frame with gold beading inside, on this is embroidered in outline stitch of red silk, a few little Greenway figures scattered haphazard over the surface; and another for a lady who is artistic with her needle, the same screen frame may be filled with a panel of dark, red plush, surrounded by a two-inch band of bronze olive of same material, upon this, crossing both the colors, arrange snow balls and dog roses, mixed with roses of a lighter shade, of the background all should be easy in treatment and outlined in gold. A very pretty and handy little screen to

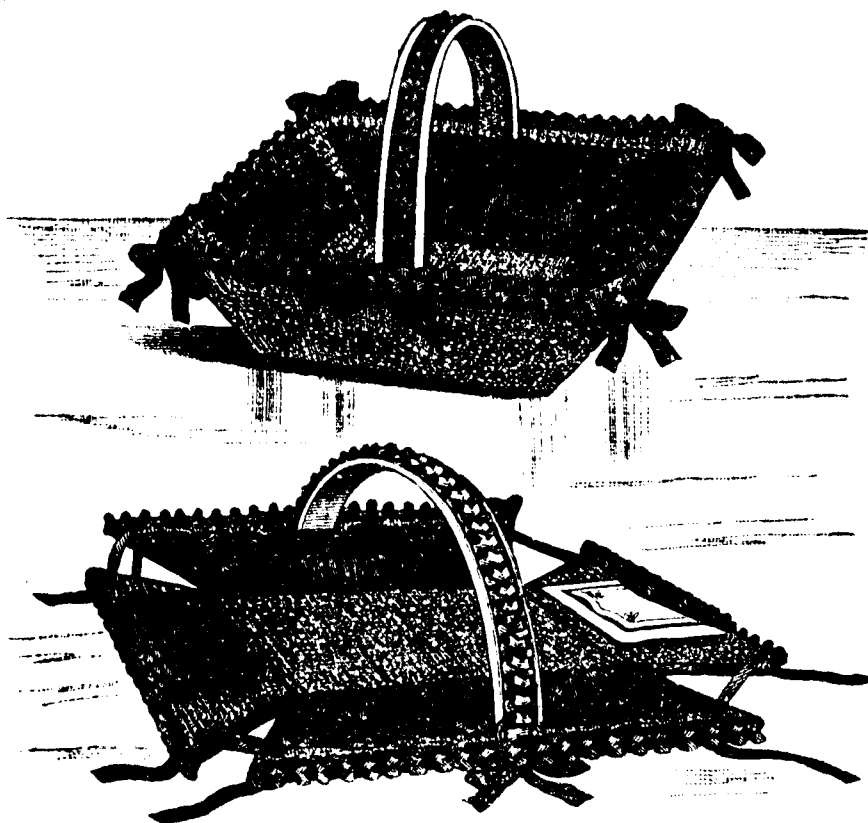
place "between the candle and the eye," is readily made in this simple manner. A very showy design is a clematis worked upon a panel of olive satin, with a honeysuckle and a brilliant crimson hollyhock upon the remaining panels, making a very acceptable three-fold screen. The silks used in embroidering the flowers themselves should be of the natural colors, while the leaves and stems may be worked in the shaded green crewels. Every one has bits of brightly colored silk, or satin or velvet, and if they are arranged tastefully, patch-work fashion, they may be made to look very handsome over an ordinary ebonized frame, the frame of a clothes-horse, for instance, cut down a little.



A screen that can easily be accomplished by the amateur worker, is here illustrated. The frame is made of pine and neatly covered with red, blue or olive plush or velveteen; the embroidery is done in silk crewels and silk canvas, and the lower end garnished with a fringe of the colors used; the lining is of satteen.

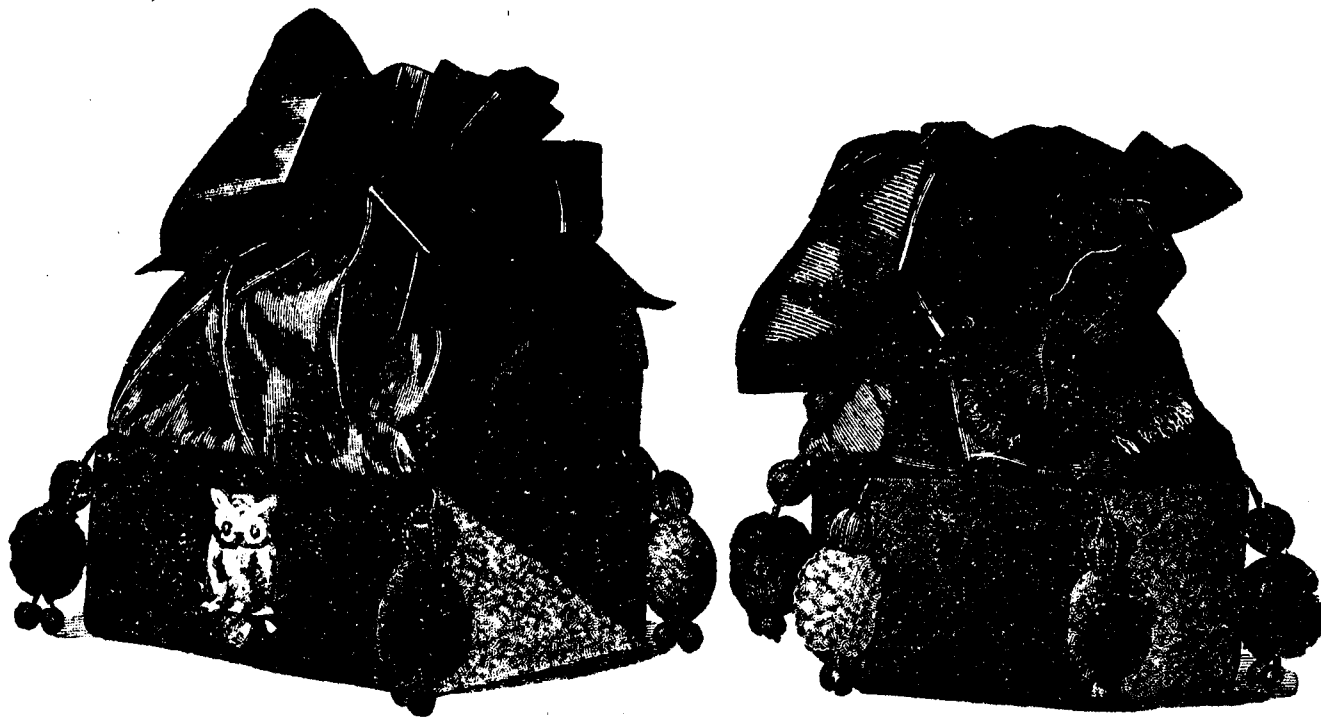
Rocking-chairs can be made ornamental as well as beguiling by the variety of decoration that can be bestowed upon them, coverings of every kind of material being made to slip on over the back; velveteen with a broad, running pattern worked on linen laid on down the centre; linen with strips of darker material; moccie cloth simply embroidered in a running pattern in twisted silks; in short, anything that industry can effect and taste suggest is attempted. A long, round cushion to support the head, fitting into the neck, is a very essential addition to the luxury of a rocking-chair. It may be made of any soft material, shaped like a small bolster and stuffed with wool; then a cord is attached to both ends by means of which it hangs over the back of the chair.

HOME DECORATION.



WORK-BASKET.—Figure 1 shows a most convenient design for a work-basket, which is made of heavy card-board covered with Turkish toweling and finished with bright worsted braid, box-pleated. Side pockets and pin-cushion are made of flannel to match the braid, and the needle-book is buttonholed with silk of the same color. The sides are held together by tie-strings of the braid, so that the basket may be laid flat in a trunk or valise.

PRETTY WALL BASKETS can be made by taking one of the rough straw hats so much worn at the seaside a year or two ago. If a flower or vine is not already embroidered on it, add some such decoration; then line the hat with muslin or ecclastia, finish the edge with a knot of plaiting of ribbon, and tie a ribbon in a knot and fasten to it for a handle. The hat may be flattened by pressure, or by using stout linen thread for that purpose.



WORK HOLDERS.—Figure 2 represents two dainty holders for fancy work. Designs similar to the first one are of monotone or contrasting plush or velvet in octagon or hexagon shape; the sections are frequently decorated with applique figures of birds or flowers, and are always finished with tassels of bullion, silk balls and pompons. The second design forms a square with each side in contrast. Olive and pink are put together in triangular shape on one side; another is of old gold with an owl in silk embroidery applied on.

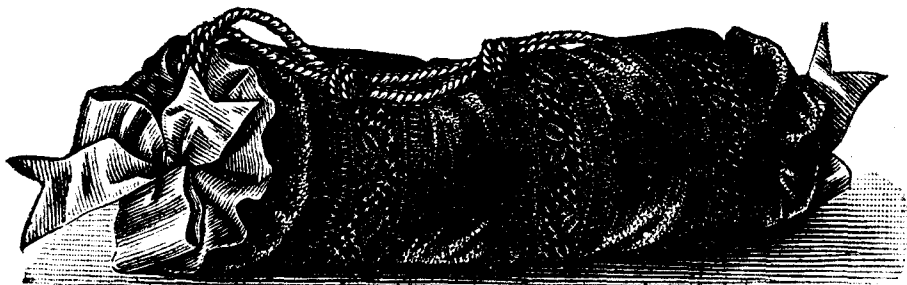
DADOS of matting have been popular so long a time that we have become well accustomed to them, but dados of black cashmere are novelties. They may be decorated with applique figures, and otherwise attractively finished.

A NOVEL WALL COVERING design has been introduced composed of a loosely woven, ecru-tinted, wide canvas, tacked top and bottom to the wall, and fastened on the seams with heavy rope, giving the effect of canvas panels. The frieze, composed of a diamond network of slender rope, netted after the manner of seine cord and tacked at each intersection to the wall by galvanized brass nails, is decorated by two rows of tassels, composed of ravelled rope strands; the dado, composed of a network of heavier rope, is divided into panels by means of ropes; a deep band of dark red and a band of lighter red laid under the dado and frieze, show through the network with pleasant effect, while ropes laid around the door and window casings, and twisted at the corners and tops into trefoils, flatly applied, finish this inexpensive but handsome furnishing.

HOME DECORATION.

ART EMBROIDERY.—Art embroidery, for upholstering purposes is exceedingly rich, worked in relief on shaded-plush, satin, or silk, in gold and silver thread, metal blue and sea green and chenille, tassels where used corresponding to the same.

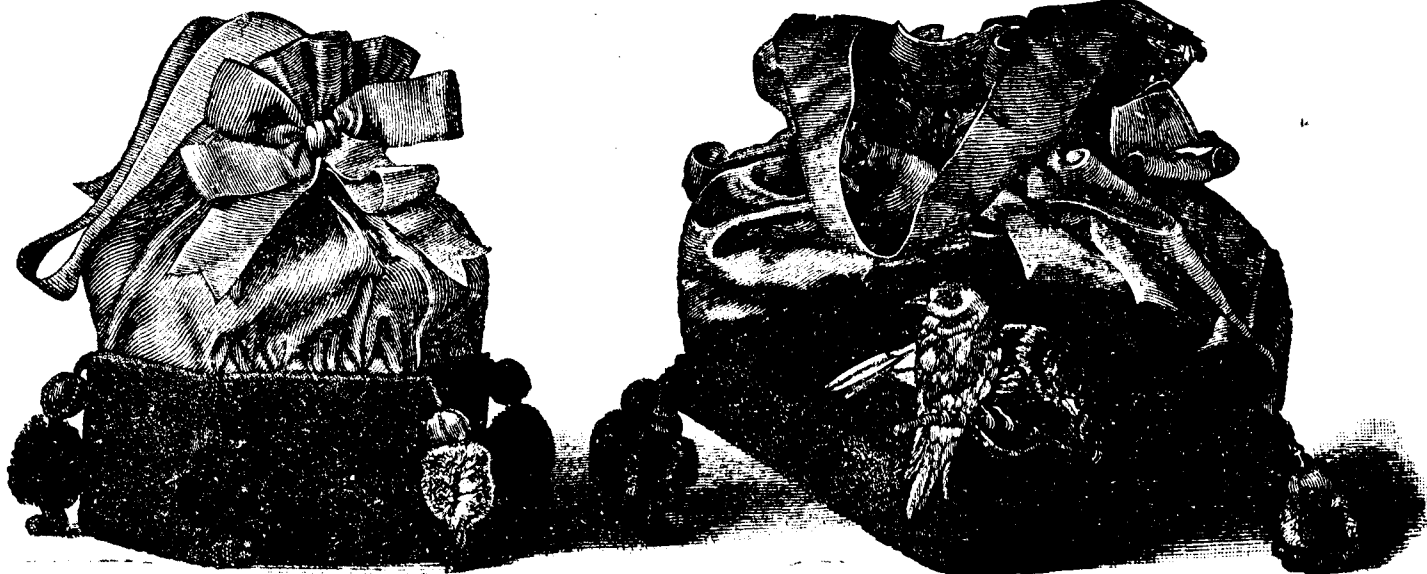
FRAME ORNAMENTATION.—A style of ornament for picture frames, on which amateurs may exercise themselves, is in cutting through the gilded surface and leaving the design exposed in white composition. A stencil plate may be employed for the device or it may be drawn in pencil marks, which can be rubbed off with a damp cloth.



HEAD-REST.—Fig. 1.—Head rests are gratifying both to the eye and the weary head. The one represented in Figure One can be made of plush, velvet, velveteen or silk; the embroidered bands are done on canvas, which is afterward pulled out. Satin ribbon or a handsome silk cord serve to suspend it on the back of the chair. Sapphire blue plush, worked with cardinal, olive and yellow silk, with bows of shaded ribbon is a lovely combination.

Other designs have bands of satin ribbon with embroidered or painted flower sprays, and the monogram cunningly interwoven in the centre. The inner casing should be of bed-ticking, loosely stuffed with feathers.

DECORATION.—An effective and easily made decoration to break a space upon a barren wall, is an eighteen inch square board, quite thin; and covered smoothly with plush. After hanging it diamondwise by means of loops screwed to the back, nail in the centre a carved and gilded bracket large enough to hold a vase or figure.



MANTEL LAMBREQUINS.—Almost everyone understands what ticking embroidery is, but few have seen it used for a mantel lambrequin. It is very effective, however, and may be done with a mingling of split zephyr and silk, that will make it comparatively inexpensive. A narrow black velvet ribbon, to cover the blue stripes, is a great improvement in this work; the feather-stitch, herring-bone, point-russe and chain-stitch may all be used. When carefully done it has a very Oriental effect; and it can be used

COLOR EFFECTS ON VISION.—It is in color decoration as in music. In decorating a room a key for high or low tones must be selected, and all accessories of hues or tints must be supplied from that tone, or the work will look incongruous. The eye can take in only so much color, and is affected by their proportions; in a polychromatic design one color will absorb another, or reflect its influence upon it in the eye, though some distance from it in the field of vision. Thus sienne and red in a frieze, where the rest of the surface of the wall is blue, will impart to the blue, which would otherwise look cold, their own warmth.

SCREENS have a curtain hanging upon a pole in place of the customary panel.

A PRETTY SCREEN.—For a simple folding screen, suitable for a chamber or dining-room, you will use seven yards of firm, unbleached cotton cloth, three and one-half yards each of olive silesia and of upholstery cretonne, three small brass hinges and several dozen brass-headed tacks, and two frames, each five feet high and two and a quarter feet broad. These frames are made of four strips of pine wood one inch thick and two and one-half inches wide, nicely jointed at the corners so as to be quite flat. It is preferable to have the cretonne of bright but harmonious colors, and of large figures. The landscape patterns are pretty for this. Cover the frame on both sides with the cotton cloth, fastening it with very small common tacks, and after that stretch tightly across one side of each a piece of cretonne, an inch larger all round than the frame. On the other side stretch the silesia, with the edges turned in and overlapping the cretonne, and fasten these in the middle of the inch-wide edge with a row of brass-headed tacks on what will be the outer side when the two panels are joined together with the hinges. The other two ends must be sewed.

as a border to any thick material. This mantel cover should be finished with a fringe, of which the foundation may be thin, black silk fringe, with strands of bright-colored silk crocheted in on the front. This makes a very handsome edge.

PICTURE FRAMES may be ornamented by ropes, silvered or gilded, or by interlaced cards fastened at the corners by some fanciful metal ornaments.

HOME DECORATION.

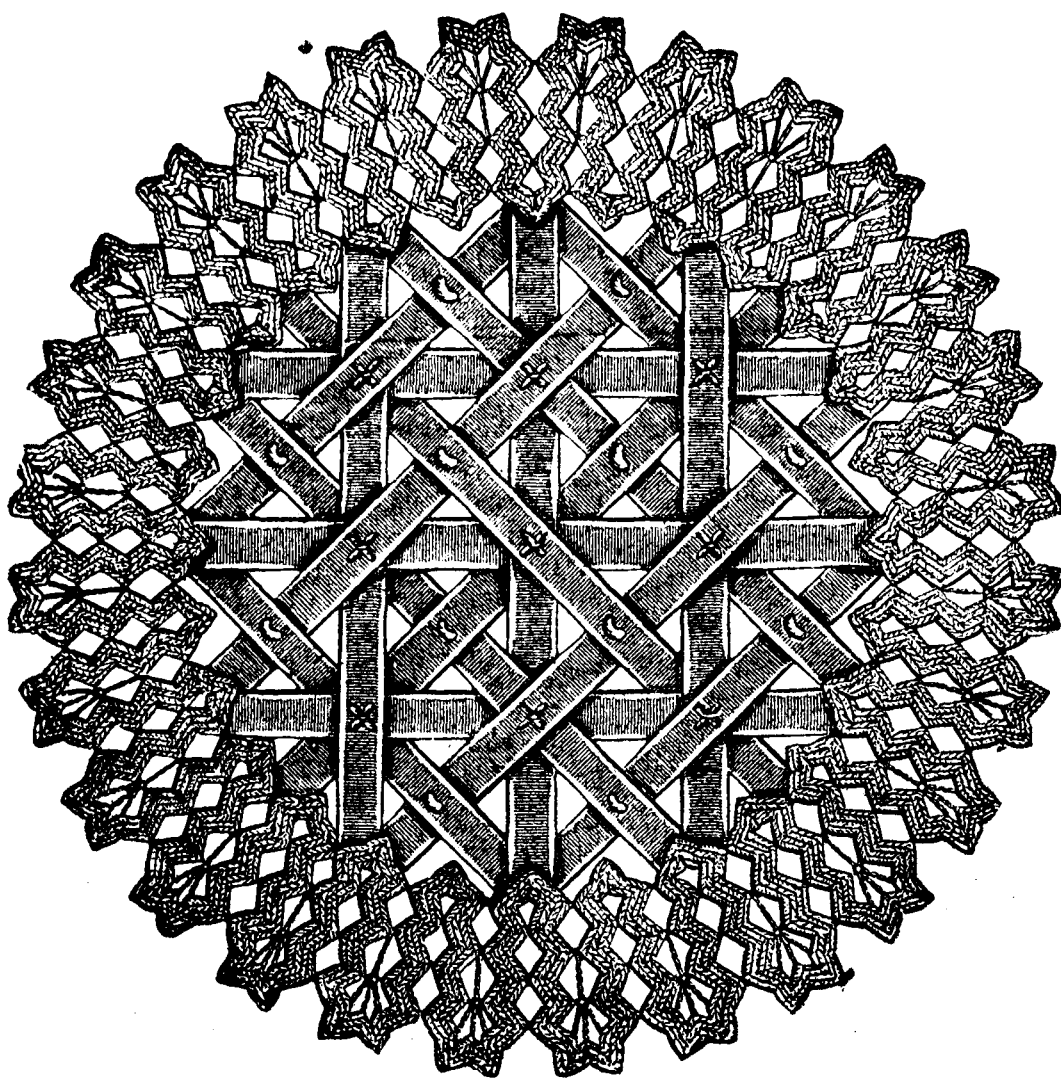
Lace Curtains may be laid over a colored quilt and serve as lace bed-spreads.

A very pretty shade for a chandelier globe is made of a band of bright satin ribbon two inches wide, gathered slightly at the upper edge to fit just above the largest part of the globe. The lower edge is bordered with an antique lace about three inches in width, finished with a fringe of embroidery silk of the color of the ribbon, knotted into its pointed or scalloped edge. A chandelier of three globes has shades repeating the colors of the furniture, one with ribbon and fringe of crimson, another of yellow, and the third of dull blue.

A match safe made from a small, round jar, covered with crimson plush, with small pipes gilded and tied on with a ribbon, is very attractive.

A cheap clock may be made to appear very attractive in this way—take two cigar boxes, cut a hole in one just the size of the face of the clock and tack it securely endwise on the top of the other box, which, of course, is in its natural horizontal position. Cover them both with garnet plush or velvet, glued smoothly to the wood, and fasten the clock with strong wire inside the upper box to show only the face as if in a frame. Screw for brass knobs under the lower box as feet for it to rest on, and make a little railing around it of a miniature brass chain upheld by gilt-headed millinery pins. The top of the upper box should be finished in the same manner. The effect is excellent.

Doilies intended for fruit are ornamented by having one corner turned down, and a banana or other piece of fruit worked upon it.



Silk Braid Tidy.—Fig. 1.—Figure one represents a tidy of silk braid arranged as a border, with a center of narrow ribbon crossed and recrossed with catchings of silk stitches, which can easily be copied from the illustration,

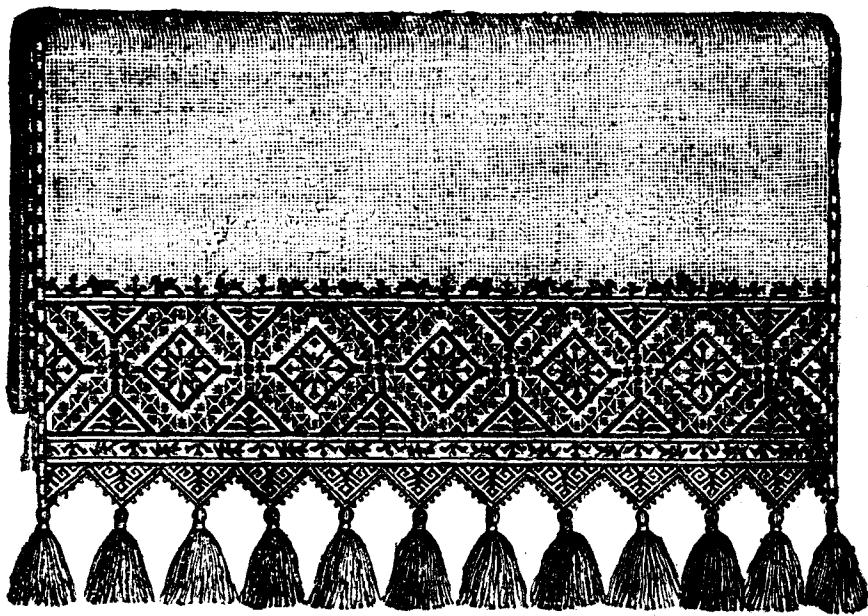
Bay Window Decoration.—A novel decoration is a wheelbarrow, ordinary gardener's size. Fill it with flower pots containing flowers, hiding the pots with green moss. Round the edges inside fix a wooden trough, and in this and all along plant hanging creepers and lycopodium, also some ivy, and let this latter fall over the wheel. After the flowers are arranged, gild the barrow on the outside. It is best to get the dry gilding powder, two packages of bronze, and four of the yellow gilt packages, with a liquid that comes for mixing with it. Use a flat camel's hair brush an inch wide. When

the gilt is thoroughly dry, varnish the surface with white varnish, and it will retain its brightness. Stand on a bright red rug or mat.

An exceedingly pretty piece of embroidery for a sofa pillow is made by taking strips of blue satin and embroidering them with pink moss rose-buds and the maiden-hair fern, alternate with these strips plush or velvet bands of a contrasting color.

Piano Stools that may have outworn their covering may be re-covered with broad-cloth or felt cut the size and shape of the stool top. This may be left plain or may be ornamented with a vine in applique work. Around the edge of this sew a regular lambrequin, felt or velvet.

HOME DECORATION.



SIDE BOARD OR TABLE SCARF.—Fig. 1.—This represents a side-board or table scarf of colored linen worked in red silk floss in satin stitch or point Russe. The full design to go by is given in figure two. To form the vandykes, the linen is cut out as far as necessary to leave the narrow margin, which is turned in and cast over with close buttonhole stitches. The picots are made of olive colored silk cord, and the seam along the sides of the scarf is sewed with equi-distant stitches. Tassels of red and olive silk are fixed to the points of the vandykes.

Footstools.—Make a covering for a pillow of the size required, and fill this with pieces, the oldest bits of rags that can be found and that are unfit to strip up for "rag carpet;" when the bag or pillow, is crowded full, sew up the aperture; on the sides place the embroidered goods, and over the top lay the piece wrought in floss or worsted; the joined pieces are neatly sewn on the wrong side. Around the top of the footstool run a cord, or a plaited row of lace not over two inches in width. An empty butter firkin sawed down to the height fancied, gives a good foundation for a pretty little stool for a child. Set the tub on three small casters, paint the wood black; and cover the two rows of hoops with an embroidered or braided band of scarlet or blue velvet, fill the tub with hay, shavings or common horse hair, over this draw a stout piece of cloth, and tack the same on the edge of the tub, place a narrow band of furniture gimp over this to conceal the roughness; the gimp should be of the same shade as the material covering the hoops. The top may be adorned with a bunch of embroidered daisies, primroses, violets of any small flower in clustered style. A plainly upholstered top is pretty when partially covered with a fancy lace tidy.

Portieres.—Sheila cloth is an admirable material for the portieres of an ordinary room. It is heavy in texture and being alike on both sides renders the ordinary lining needless. Of the several colors in which it is shown, the most effective is Indian red and black.

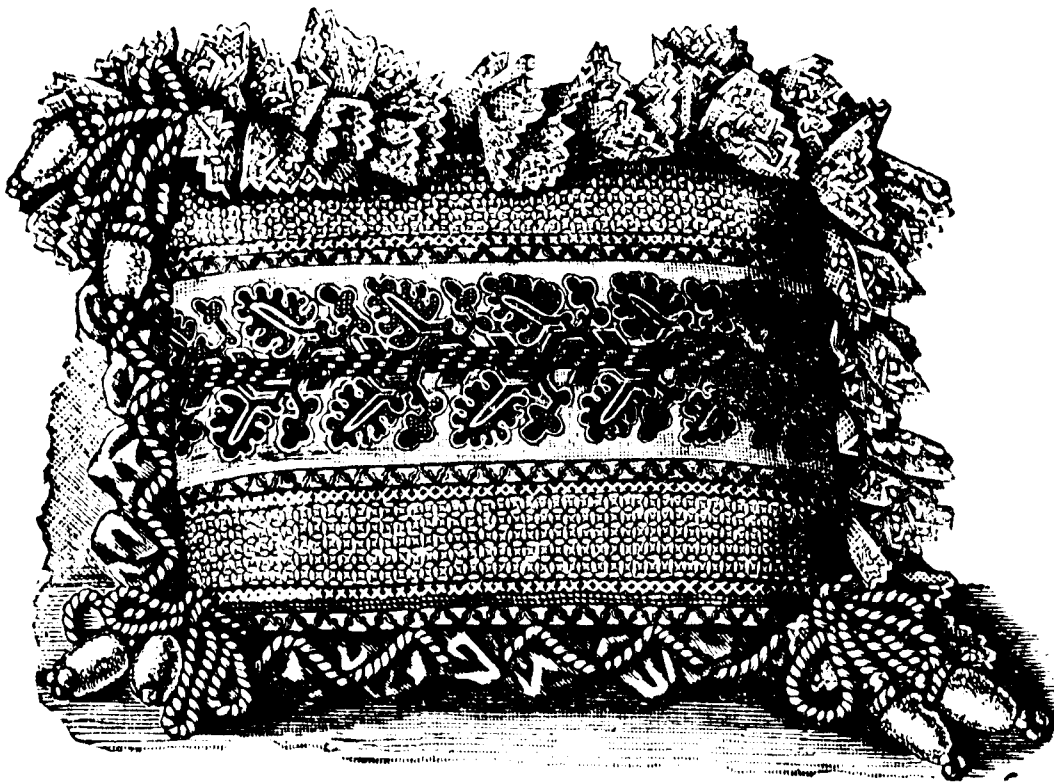
Oriental embroidery is very effective on plain Swiss muslin curtains. Select quaint patterns and finish off the edge with a ruffle of the same goods laid in fine knife plaits. Another pleasing style of curtain drapery is obtained in this manner: Take unbleached muslin (that at six cents per yard is best) cut the same into stripes about four inches wide; purchase common lace insertion, and buy half an ounce of cochineal, put this into a quart of vinegar and water and dye the insertion a rich pink. When combined with cloth pieces a very attractive bedroom curtain is obtained at small cost and very little cost. Cheap unbleached muslin curtains are made very picturesque by drawing out the threads a space of two inches on the sides and at the lower edge; hemstitch the same with French cotton and trace with embroidery cotton at regular intervals over the rest of the drapery clustered leaves, and give to the outer edge a finish of pleated lace, which may be had for five cents a yard.

Pretty banners for the wall, or small screens, are made by taking a strip of silk or satin and applying the handsome woven rose-buds or pansies which can be purchased on cards at stores where fancy goods are kept. Tasteful fringe can be made by ravelling out the ends and tying it in knots.



FIG. 2.—FULL SIZE WORKING DESIGN OF SIDEBORD OR TABLE SCARF.

HOME DECORATION.



SOFA PILLOW—Fig. No 1—Represents a handsome Sofa Pillow of serim, lace, satin and applique embroidery. Cream-colored serim canvas is selected, with a center stripe, plain, which is covered with an applique of ruby velvet leaves, edged with gold thread; the same thread is used for either of the stripes. The pillow is first made of bed ticking, stuffed with feathers, covered with ruby satin and a puff of the satin, bias, sewed on two sides; a full gabort of creamy lace finishes the remaining sides. Ruby and gold cord is draped over the puffs and fastens in loops and pompon tassels at three of the corners. The under-side may be of ruby satteen.

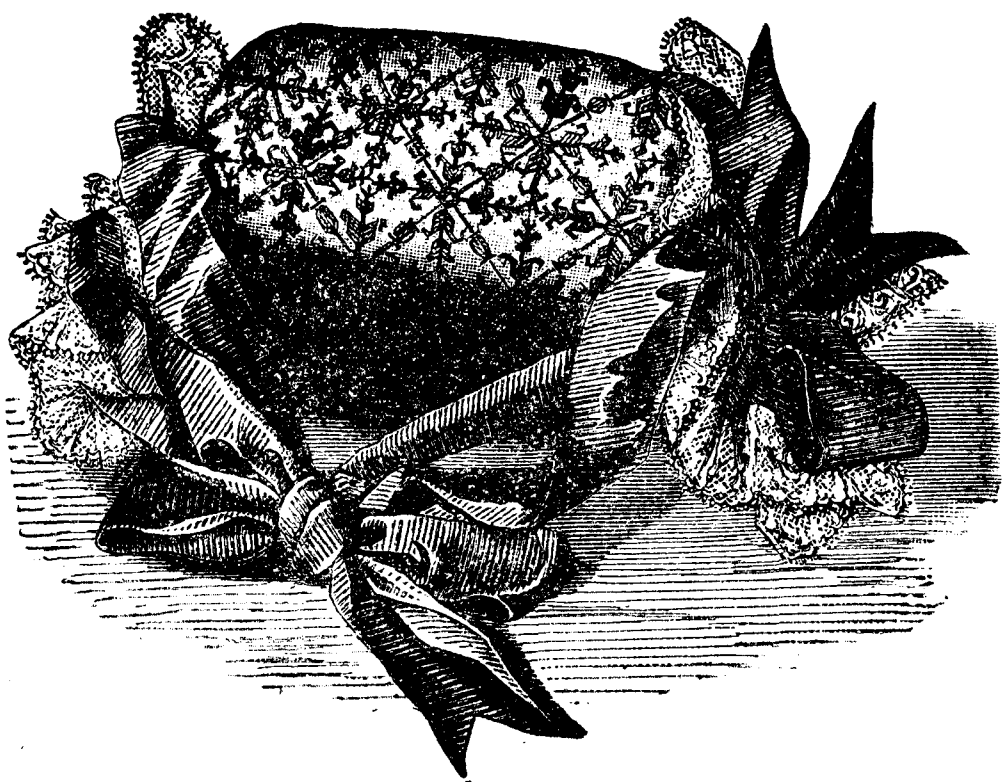
AN unglazed terra cotta vase may be made very beautiful in the following way: This ware is porous, and hence it can be easily saturated by placing a vase in the bucket of water for twenty-four hours; then remove it and scatter over the surface small seeds completely filling the interstices, from which there will shortly appear an interesting germination, forming a "living vase" that is remarkably ornamental. When the plants are developed, to prevent them from becoming detached take pack thread or fine wire and pass a row or two around the vase; the same will soon be concealed by increased vegetation. Should the vase selected or preferred be of a non-porous ware cover it with a piece of cloth thoroughly wet and scatter over this the seed, the growth of which will be very prolific and exceedingly novel.

PALM-LEAF fans may be made very pretty by painting them, for which the following directions will be found valuable: Mix some ultra-marine or Prussian-blue with a little silver-white paint, and make it quite thin with boiled linseed oil. Paint the fan on both sides, handle and all, with it. If you choose to decorate it, paint a poppy or some buds and stems on it; tie a blue ribbon around the handle and hang it in a convenient place. If you prefer to make it pink, use crimson or madder lake and white in the same way.

A HOME-MADE HASOCK—"Necessity is truly the mother of invention." If one hasn't the money to buy what he wants one must think up how to make it up of stock on hand. Hassocks, or foot stools, are convenient for many purposes. Well, let me tell you how easily you can make one out of articles that one considers only lumber, and are often at a loss to know what to do with. Take seven tin fruit cans, put one in the middle, and the other six around it; draw around this a band of unbleached muslin, and fasten it so as to keep them firmly in place; set them on a piece of paper, and cut a pattern of the bottom, which then cut in heavy pasteboard. Cover this with gray paper muslin for the bottom, as it slips better than anything else. Cut out of cretonne a similar-shaped piece for the top, also a band to fit the sides; cord the top piece round the edge, and sew

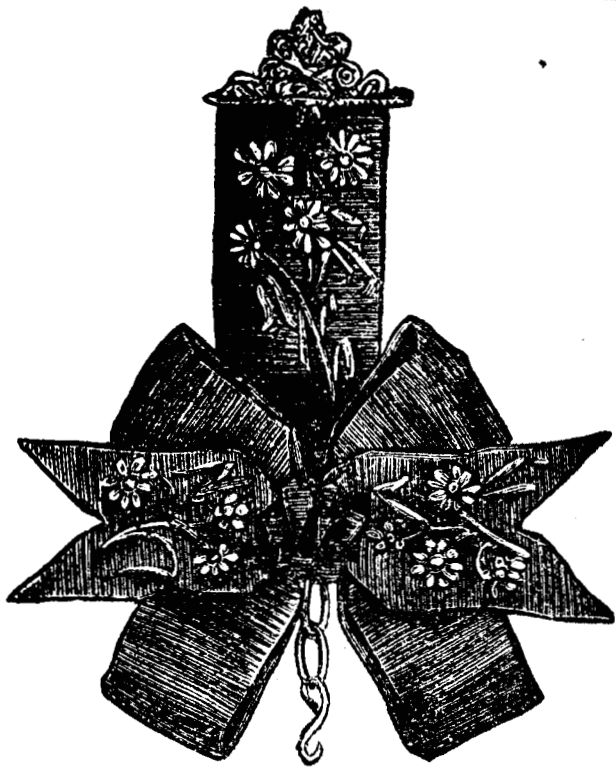
on the band. Stuff the cans with hay or excelsior, and let it be good and thick on the top of the cans, also, as it will pack in a little while. Draw your cretonne over it, and sew firmly to the bottom, and you have your hassock to use on the porch in summer, or as a footstool before the fire. It is strong, as well as very light, and can be moved easily with the foot.

COMMON BASKETS with handles can be made into ornamental work receptacles by having several of the cheap, little fancy plush cretonne and other mats turned over the edge, with the points secured to the sides by gilt buttons. The inside and the handle are embellished with colored material.

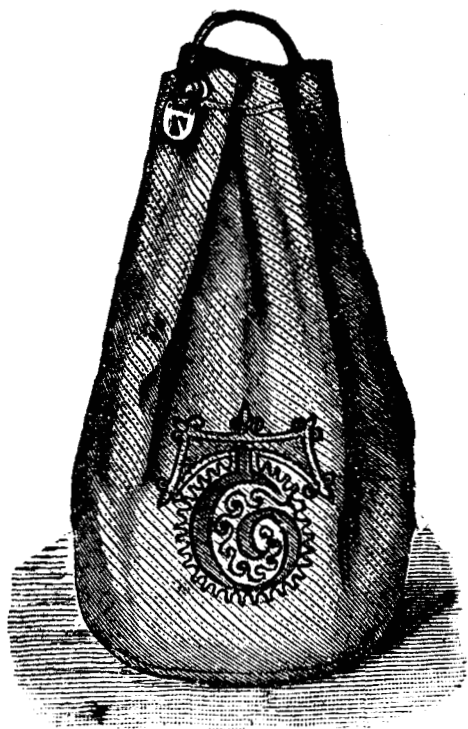


CHAIR CUSHION—Fig. No. 2—Shows a round cushion for an easy-chair. The material is ecru canvas worked in point-Russe and satin stitch, with pale blue, garnet, olive and gold silk; the ends are finished with a frill of wide Oriental lace of full bows of garnet Ottoman ribbon, lined with gold; the hanger is of the same, tied in a loose bow. If large canvas is used it must be lined with farmer's satin of the same shade.

HOME DECORATION.

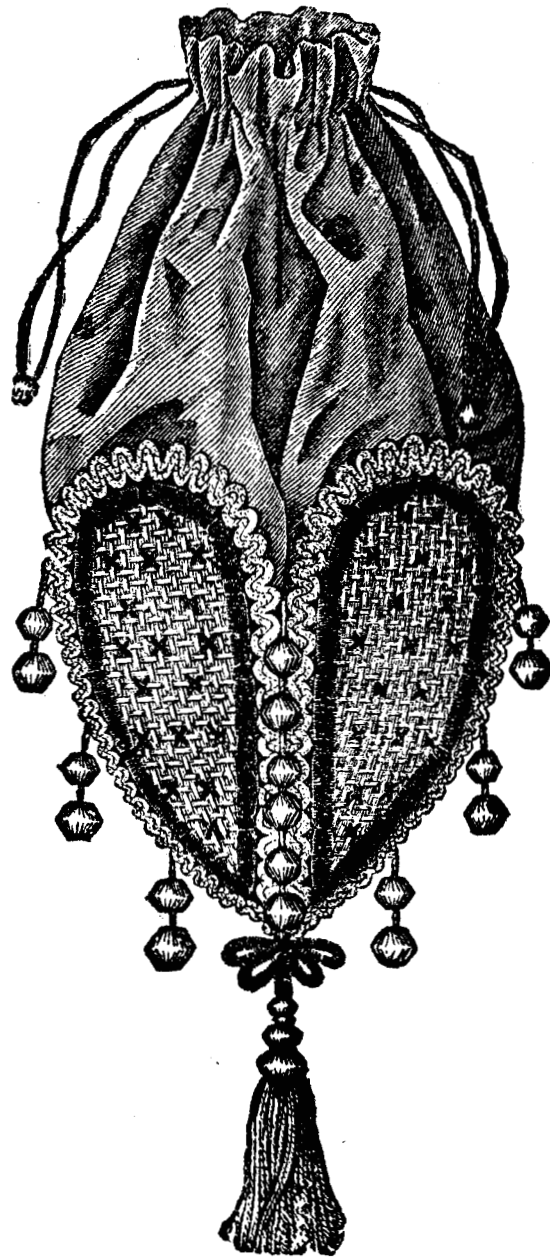


RIBBON CHATELAIN.—Fig. 1.—The chatelaine here illustrated is suitable for either a watch or fan. It is composed of thick Ottoman ribbon, embroidered in silk, with gold stars scattered over its surface. The hook is concealed with a gold ornament at the top. Mourning chatelaines are made in the same manner, and decorated with jets.



SMOKER'S TREASURE BAG.—Fig. 2.—The smoker's treasure bag exhibited by this cut is made either of bleached chamois skin, or of fine striped ticking worked between the lines with small dots of tinsel thread and floss, or with herring-bone work in any bright color. The bottom is of kid or leather covered with plain ticking, and the top has a facing of kid to hold brass or nickel eyelets, which are inserted at intervals. A little padlock and key complete the bag, which has a handle of leather and a cord to match passing through the eyelets. Decorations for these bags are handsome and peculiar. In this design oddly combined initials form an applique made of velvet and surrounded by a simple braid embroidery. The opposite side shows a group of pipes and one large meerschaum. Handsome bags of bleached chamois have a decoration cut from sheet brass or copper, pierced along the edges with small holes for

fastening down. Strands of coarse filoselle are used for this, some expensive bags sold in the shops being made with puffs divided by metal decorations.

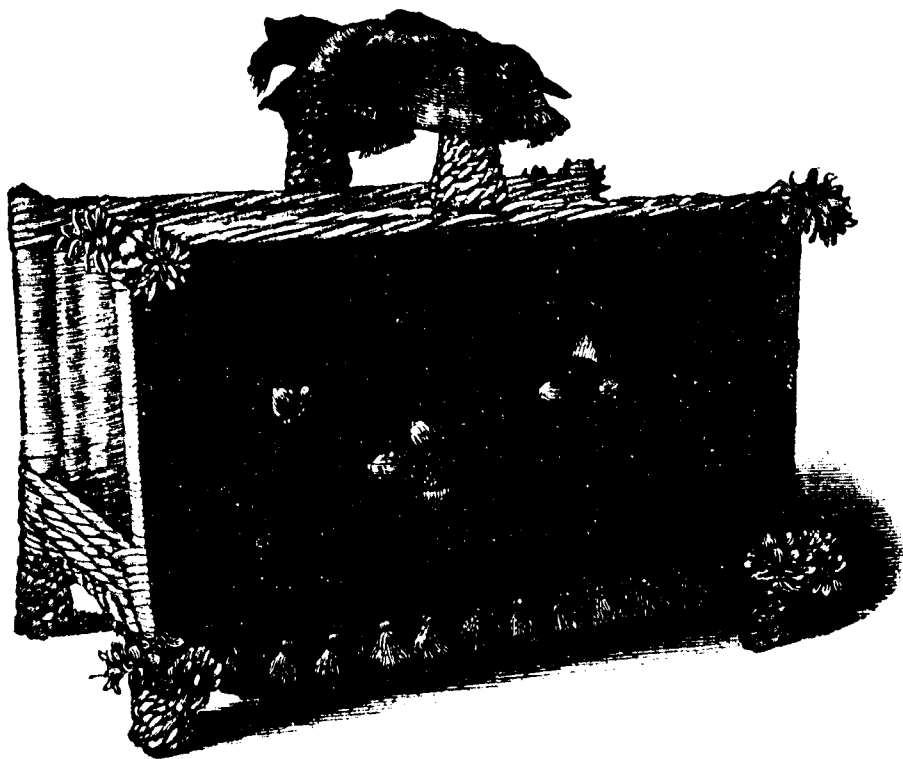


TOBACCO POUCH OR CATCH-ALL.—Fig. 3.—Figure three shows a design for a tobacco pouch or catch-all. The four oval-shaped pieces, of yellow Java canvas, are covered with dots done in cross-stitch with garnet silk, the edge of each piece being finished with gold braid, as illustrated, and a cord of garnet chenille; the pieces are then joined a little more than half way. Make a bag of blue satin and fasten to the upper edge of each piece, drawing the lower part tightly; in order to make it fit in the point of the canvas pieces, an inch from the top of the bag run a silk drawing string, tipped with silk balls. Fasten similar balls around the lower part, and finish the point with loops of chenille and a large, blue silk tassel.

A Pretty Sofa-Pillow.—When one cannot embroider, or does not wish to give the time to it, a very pretty substitute for it is found in applique. Get the fine, nice cretonne, with bright colored flowers. Cut these out and baste upon your foundation, which may be of satin, silk, plush or sateen. Hem them down with fine cotton, and then embroider them down, selecting carefully the silks that match with the flowers. Use button-hole stitch for that purpose. Make the stems with the silk rather than those of the calico. The effect, when completed, is as handsome as painting, and more durable.

Hammock pillows made of pongee look well with sprays or thistles worked upon them.

HOME DECORATION.



WOOD BASKET.—Fig. 1.—What can be more cheerful than a bright wood fire; if we have the fire we must have a receptacle for the wood, and such a design is represented in Figure 1. The basket is made of wicker that is left plain or gilded; the ends are open and the sides covered with lambrequins of golden brown velvet edged with a fringe of tassels; pine pompons ornament the corners and handsome bows of brown or red ribbon decorate the handle. The embroidery is done in arrasene and bullion, and daintily depicts a group of oak leaves in autumn tint, and golden acorns.



THERMOMETER CASE—Fig. 2.—This handsome thermometer design, which is given in a reduced size, may be made of plush, velvet, silk or satin, with the decoration in silks of different colors. The shape is cut from stiff box or cardboard, and the edges are turned over sufficiently to be caught down on the wrong side. The back is covered with silk or with watered paper. A small ring attached to the top is for suspending the thermometer, the latter being glued upon the center of the frame. To hold it more securely, the silk threads are stretched across the top and bottom, fastening upon the wrong side of the frame.

Japanese fan photograph holders are quite tasteful. One side of the fan should be pasted over with some rich shade of satin, such as Napoleon blue, cardinal or old gold. The photograph should be placed in a slightly oblique direction, so that when the fan is placed upon the wall somewhat slantingly the picture will be upright. Cut out an oval space in which to insert the photograph (or square, if it is preferred), turn in the edges neatly, and trim them with a small gold cord; put in the photograph, and sew it in with blind stitches; on the sides of the fans paint sprays of flowers, birds, butterflies, etc.; line the back with silk finished silesia to match the satin, and finish the edges on top with gold cord; attach a bow of satin ribbon with long ends at the bottom of the fan where the sticks join, and also add a bow at the top, with a brass ring sewed under it to suspend it by.



FAN PHOTOGRAPH HOLDER.—Fig. 3.—Photographs accumulate so fast that one can hardly provide them with a safe place. They give a social look to a sitting-room, if disposed about the walls as represented in Figure 3. A very large fan is required, which is covered smoothly with satin, and little straps arranged so as to support the pictures. Two oval pieces are cut out of card-board and lined; one of velvet has the initials, the other can be embroidered or made of brocade and finished with a thick cord, which trims the entire fan, the outer rim having a fine gold cord wound around the larger one; a bow of shaded ribbon decorates the handle, and the whole affair should be hung on invisible nails.

A beautiful tidy for the back of a large chair is made of a square piece of cloth, about ten inches each way; on which is sewed patchwork of plush and velvet in the form of a widespread fan. The corners of the block are of black velvet, and on the top, drooping over the fan, is a spray from a moss-rose bush, in ribbon embroidery. The edge is finished with lace. This design is pretty for a block in a quilt or sofa pillow.

HOME DECORATION.

PORTIERES are popular; they are certainly decorative, and give a charming effect to a room. The goods employed are various, according to the season, and where used plush, velvet, silk, and brocade are excellent materials, a combination of plush and satin for one side, and solid velvet for the lining; an embroidered design of fern leaves and roses gives an elegant finish on the edges. Frequently this pattern is executed in seed-pearl beads, ingeniously wrought with the tinted flosses. Satin and velvet portieres powdered regularly with small sprays, a bud and a leaf, are wonderfully showy. Mantle lambrequins disposed in plush, and edged with chenille fringe, are very handsome for winter use; the curtain portion is often beautifully embroidered in floss. Embroidered picture frames are growing into favor. The width of the velvet is in proportion to the size of the picture to be framed, and the designs are numerous. Just here there is a fine opportunity to exercise an artistic taste.

TABLE SCARFS are quite handsome if made from three pieces or strips of broad ribbon of different, or at any rate contrasting colors. Tassels or fringe should hang from the ends of the scarf, and the lining a brilliant color. A vine or flower sprays or scrolls would be an agreeable addition to the ribbon.

FOR A BAY WINDOW, facing the south, have a long, straight, narrow brass pole fixed in front of the bay window on a horizontal line before the bow commences. On this hang curtains. Hang a basket of ferns from a hook in the centre, and inside the window, on all three sides place board about nine inches deep, covered with cloth and bordered with the same embroidery and fringe as the curtains. On this place flowers growing in pots, with Venetian blinds, and boxes for flowers outside the window. The whole effect will be exceedingly pretty, having quite the appearance of a little green house seen through the drapery of the curtains!



POMPADOUR BAGS.—The designs on this page illustrate two pompadour bags of fancy brocade, plush and velvet, with a lining of contrasting satin; Ottoman or satin ribbon bows and a fringe of fancy balls. An elastic run in the top serves to hold them in shape, and forms a ruffle at the top.



selection of cretonne. Flower patterns on pale background—particularly tints of green, pink, blue and yellow, show to far better advantage than highly colored patterns on dark or black grounds. Two prettily contrasting cretonnes should be used, one forming the centre and corner, the other the intermediate squares. Braid may be substituted for the velvet ribbon if desired.

CRETONNE TABLE COVER.—A pretty and inexpensive cover can be made as follows: Take nine squares of cretonne, each square measuring twelve inches, sew these together in the form of a large square, after which cover the seams with narrow black velvet ribbon, on which is worked a catch stitch in yellow silk. Line with Canton flannel in gray, olive, scarlet or brownish yellow. The edges may be finished with balls of contrasting colors, with fringe, with white guipure lace, or with a pinking of felt or flannel set between the outer part and lining. In making this cover care should be taken in the

A WALL POCKET formed of Japanese fans is quite an addition to a prettily furnished sleeping room. Arrange the fans one above the other, taking two for the base; shorten the handles of the other three fans, which should be tacked to a piece of stiff paper, covered with satin or brocade. Around the fans run a fluting of narrow lace and adorn the handles with very narrow ribbon, Maypole style; cross the handles of the first or lower fans, and here place a cluster of buds or a brilliant butterfly with spread wings, and tack the pocket to the wall.

HOME DECORATION.



WALL FLOWER BASKET—Fig. No. 1—Illustrates another method of using up these dainty little relics of the fell and dell. The cornucopia shaped receptacle is covered with satin, velvet or even handsome fancy paper; a ribbon bow and loop are added to hang it by, and the space filled with a motley collection of leaves, vines, ferns, etc., arranged loosely and without a studied effect.

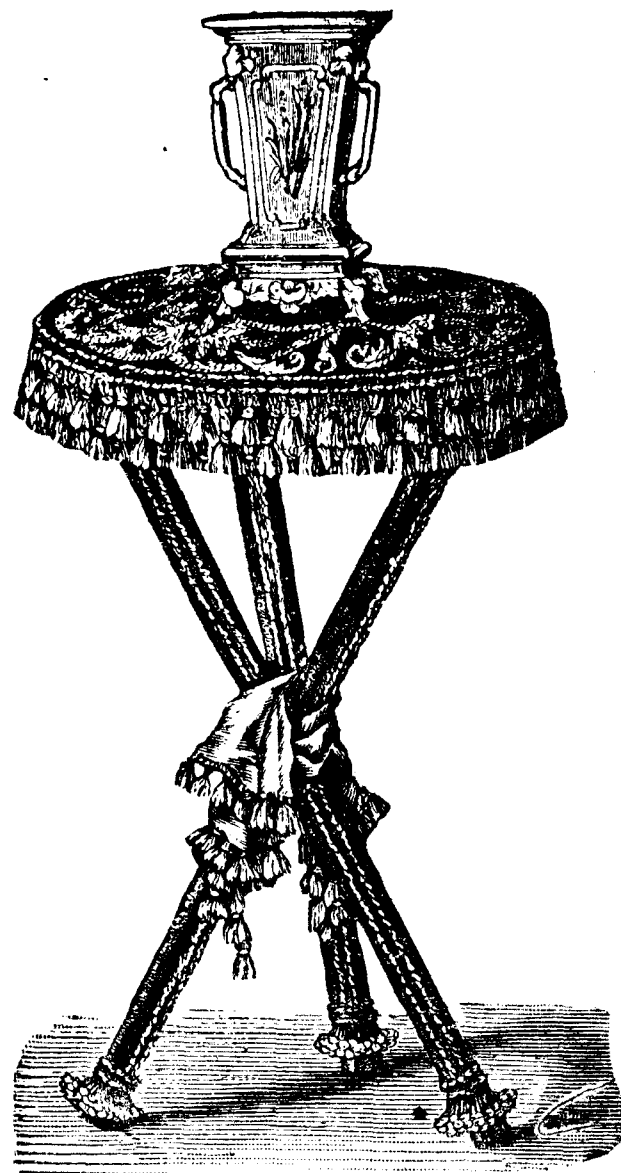


FIGURE NO. 2.

A PRETTY present for a lady is a dressing-gown, slippers and combing-jacket, all en suite, of pale blue silesia. Cut cretonne roses out as a border, and applique on with silk. The roses should be on the cuffs, pockets and down the front. The slippers have a few roses on top. The shape should be cut at first in paper, then of the silesia

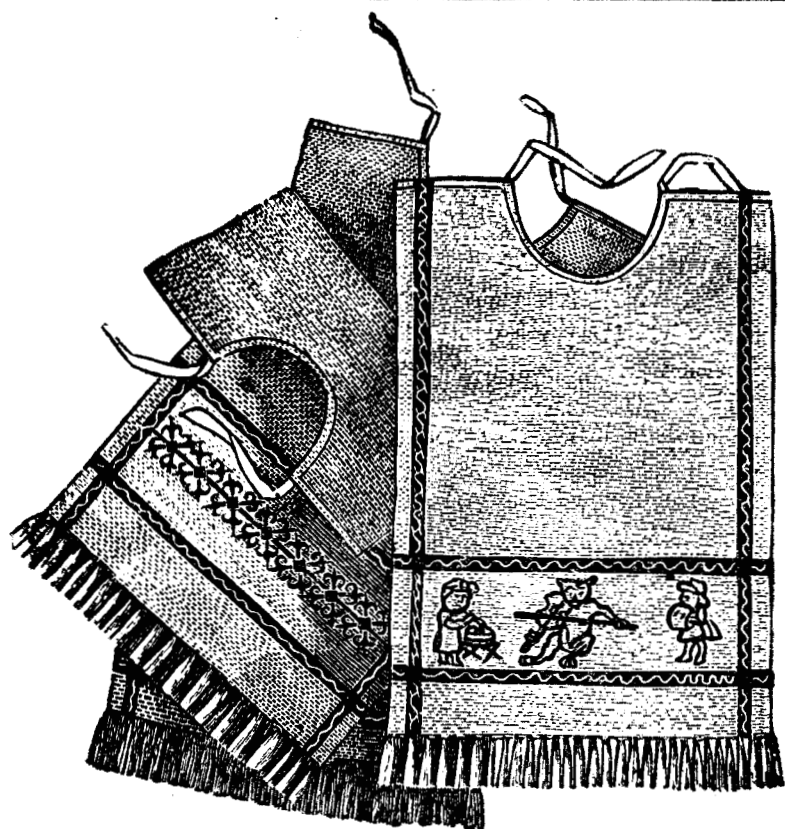
and lining; next, applique the flowers on, and then sew on the cork soles. A sachet for night dress is also pretty cut in the form of a large envelope, with a cluster of flowers below the flap and a small one above. This work will be found very fascinating, and quite worth the time and labor bestowed on it.

THE BOLSTER PIN-CUSHION is an innovation in that character of goods. It is about a quarter of a yard long and eight inches around. The case is first made, stuffed and gathered at the ends, then it is covered with velvet, embroidered silk or satin or any pretty material. To each end is attached an ornamental tassel, and a cord from one end to the other by which to suspend the cushion from the top of the mirror.



ROUND TABLE—Fig. No. 3—Illustrates a handsome decoration for one of the little, round tables that add so much to the appearance of a room. It is covered with ruby velvet or plush that has been previously embroidered with gold threads; the fringe is a mixture of gold and red. The legs are covered smoothly with the material, the joining being hidden by a gilt cord; near the lower end a row of fringe is fastened around each leg, and half way down is carelessly twined a silken scarf of golden hue, edged with tinsel fringe. A pretty ornament to stand upon such a table is shown in Fig. No. 2. This is a charming manner in which the lovely artificial flowers of the present day can be arranged. A bag eighteen by ten inches is made of stout muslin and covered with satin or velvet. The muslin is stuffed with sawdust and the top sewed together, being two inches shorter than the outside covering. The flowers are arranged inside and out, and the corners of the bag tied as illustrated. The satin ribbons can agree with the chief flower or the material of the receptacle.

HOME DECORATION.



CHILDREN'S BIBS.—Fig. 1.—Bibs for small children are made of Russian linen with the lower edge raveled out; bands of cotton tape ornamented with an embroidery done with cotton in the German cross-stitch, are placed up the sides and across the bottom; within the bands a group of figures in the Kensington stitch is worked, showing Greenaway figures or animals taken from the works of the venerable Mother Goose. Figure number one illustrates a group of the bibs, as described above.



PAPER HOLDER.—Fig. 2.—Figure two is useful for a paper holder, inexpensive in price and easily made. A strip of Java canvas or stout etamine should be taken about 50 inches long and 16 wide, lined with satteen and bound with ribbon velvet; the design should, of course, be worked before lining, and can be done in any of the ordinary stitches in crewels, silks or arrasene. The ends

are neatly joined in the back, and a pole of stained or gilded pine fastened on the top; fancy cords and tassels are then tied on each end and in the center to suspend it by.

Modifying the Proportions of a Room.—To make a room appear higher, the plane surface of the ceiling should be decreased by the moulding of the cornice, by pane's, or, in the absence of these, by bands of color performing the same office. A vertical system of lines should be adopted in mural decoration, and the mantel should be lower.

To make a room appear lower, exactly the opposite treatment should be adopted; that is, to increase the plane ceiling, adopt a horizontal system of mural decoration, with a dado and a high mantel.

To make a room appear wider is accomplished, to a certain extent, by making it appear lower; but where this is undesirable, or where it is insufficient, the effect can be reached by adopting a mural decoration on a gradual scale of form, decreasing upward, so that two or more patterns at the top similar to those at the foot are found to occupy the same space as one at the foot, and this effect can be much increased by a gradation of color upward from dark to light.

To make a room appear narrower is accomplished, to a certain extent, by making it appear higher; but where this is undesirable or insufficient, the effect can be obtained by adopting a strongly drawn large pattern in strong color for mural decoration.

To make a room appear longer is to an extent accomplished by making it appear lower and narrower; but where these are undesirable or insufficient, the effect may be obtained by decreasing the scale and strength of color of the mural decoration adopted at the ends.

To make a room appear shorter is accomplished, to an extent, by making it appear wider and higher; but the effect can be achieved by increasing the scale and strength of color of the mural decoration adopted at the ends.

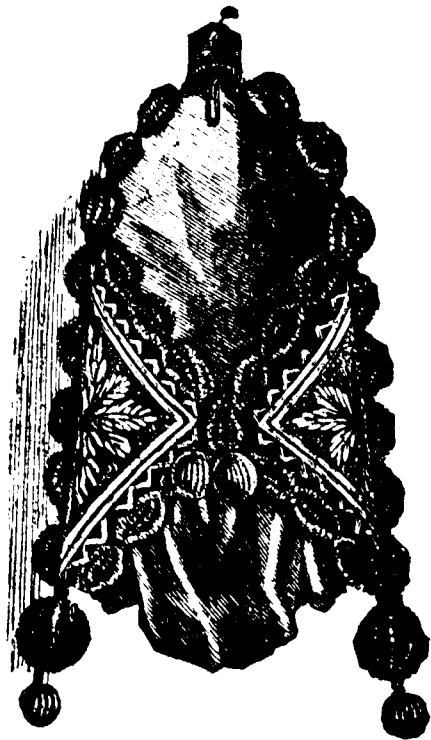
Any of these effects can be modified or increased by the treatment of the floor surface, whether by carpets, rugs, painted boards, or by parquet flooring; lines running across a room, or rugs laid down at intervals, having the effect of shortening, and consequently to an extent of heightening and widening a room. Lines running in the length increase the dimension, and to an extent reduce the height and width. A polished floor increases the apparent height of an apartment by reflecting all vertical lines and prolonging them.

Screens made from Japanese mats, one yard wide, are tasteful and economical. The center is prettily woven and if a neat pattern is selected, the effect is very good.

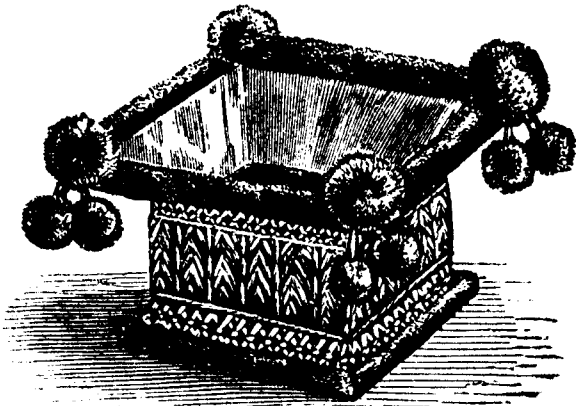
On hanging of pictures we are told that "to see them with anything like comfort or attention they should be disposed in one row only, and that opposite the eye or on average about five feet six inches from the floor to the center of the canvas

Friezes or borders of fanciful Japanese fans are very pretty. The sticks, of course, must be taken off.

HOME DECORATION.



"CATCH-ALL."—Fig. 1.—Figure one represents a pretty "catch-all" of blue satin. The back piece is slightly V-shaped, and forms a bag on the lower end. Pasteboard should be used to keep it in shape. Triangular-shaped pieces of velvet are embroidered and edged with gold cord, fastened to the back, lined with pasteboard and bent in shape. These and the back are edged with chenille ending in similar and tinsel tassels, and a loop of ribbon added to hang it by.



KEY BASKET.—Fig. 2.—Every housekeeper needs a key basket, such as is given in figure 2. The foundation of this pretty little affair may be of pasteboard, or a common wicker basket. It is covered with peacock blue plush that is worked with yellow silk in cross-stitch and Point Venise. The simple pattern being worked over canvas that is afterward pulled out. The lining is of garnet satin, slightly wadded, and the four corners trimmed with blue pompons.



TABLE EASEL.—Fig. 3.—A little table easel made of velvet embroidered with a flower pattern is offered in this cut, the design resting upon a metal frame covered to match the easel. A group of pencils or brushes thrust through the thumb-hole is fastened by a simple arrangement at the back.



WHISK BROOM COVER.—Fig. 4.—Figure four illustrates a cover for a whisk broom, which is made of velvet, edged with gold cord, which also decorates the top of the two pieces and outlines the flower that is silk embroidered. A bias piece of satin is used for the puff over the handle, and a satin ribbon bow is added to hang it by.

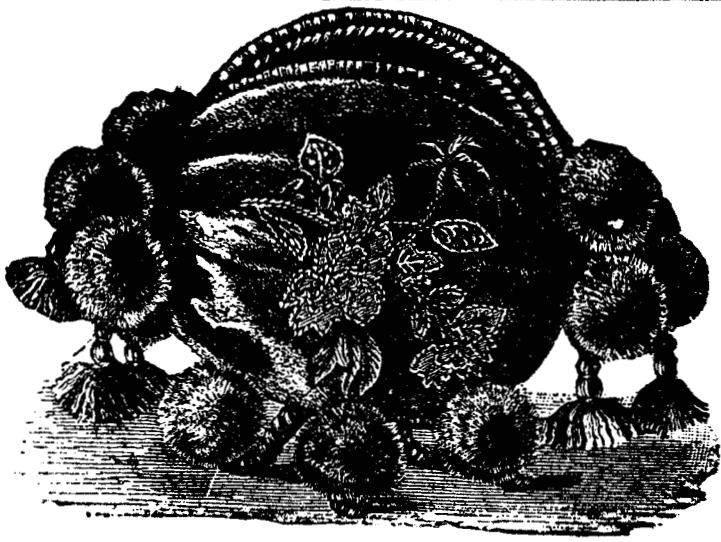


BIRD'S-NEST BASKET.—Fig. 5.—The bird's-nest basket represented here is made of plush, and has a bottom piece of box pasteboard cut to the desired shape. At one side there is a decoration of ribbon and a spray of scarlet geraniums. The "eggs" are small wooden boxes designed to hold embroidery silks, beads, spangles, and other trifles used for fancy work. A part open at the back, while others open at the middle, and all are covered according to the form of the box with either silk, plush or velvet. A suitable design is either painted or embroidered on each cover.

A Pillow Sham Holder.—If you cannot afford the regular pillow sham holders, a very nice way to fasten them is to stretch a tape very tight across the head-board just above the pillows, locking it at the back. On this pin your shams. If the head-board is low they can be thrown up over it at night; but if too high, fasten another tape across the under side of shams, half way down, with loops in each end. Loop these on to tacks placed proper distances above the top of the shams, which will leave them folded through the center.

A wall pocket may be made of two pieces of board covered with plush, the back rather larger than the front piece, and the two joined at the side by ribbons. This is well adapted for holding newspapers, etc.

HOME DECORATION.



FANCY WORK HOLDER.—Fig. 1.—Figure one represents a pretty affair that can be used as a “catch-all” or fancy-work holder. It is shaped like a large egg, lined with satin and covered with plush, an applique figure being fastened on the outside. Pompon balls and tassels are fastened on either end and on the plush-covered legs. The inside rim is covered with a ruching of satin ribbon.



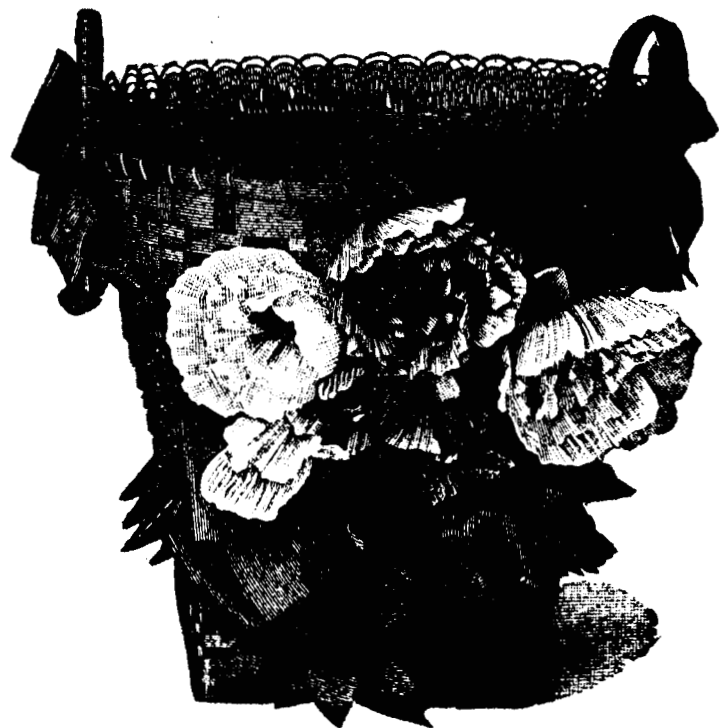
PAPER OR MUSIC HOLDER.—Fig. 2.—The paper and music holder illustrated in figure two has ebonized standards and side pieces; the latter are covered with satin, slightly quilted, on the inside and dark plush on the outside, which is embroidered as a spray, as illustrated.

FERN DECORATION.—I have seen some very pretty work done with pressed ferns something after the following manner: The second method given might be used for fans, I should think, the edges and handles being done with gold. First, they can be used to make screens of windows pretty, by gumming, or otherwise fastening them in elegant designs on glass, and then having a piece of glass put over them. I have seen windows which had an objectionable outlook very prettily screened in this manner, and, of course, with the glass over the ferns and grasses, the arrangement is comparatively permanent. Second, another botanizing friend has ornamented several articles, including a chair and a table, which looked at first sight most unpromising and non-esthetic. Her first proceeding was to thoroughly cleanse them. She then painted them well and evenly with ordinary black paint and whilst the paint was still wet and fresh done, the ferns were gently spread over or dropped on to the paint in the positions they were to occupy. To do this satisfactorily, you must make your design beforehand, as when once the pieces are put on the paint they must lie, or the marks would show, and perhaps be broken. This, however,

is quite easy, as a careless, graceful arrangement is best. The ferns must be pressed a little where possible without touching the paint. If, when the paint is dry, any of the ferns do not seem firm, a little something to stick them must be put underneath them. When all are dry and fixed, varnish with one or two coats of good varnish. Finish, if wished, with a little of Judson's gold paint in the mouldings and around the edges. When all is carefully set and hard, polish carefully several times at intervals with furniture polish. This takes off the unpleasant stickiness, and care should be taken not to place anything in the way of paper or light things on the new paint, as if bits of paper or thread stick to it they are tiresome and you have sometimes to wash them off, which spoils the varnish. I understand that, with care and an occasional fresh coat of varnish, the work will last a long time. I know it looks very pretty, and it has the great recommendation of costing little. That which I saw looked almost inlaid. The common crane's-bill looked very pretty mixed with the ferns, its warm, colored leaves being quite an addition.

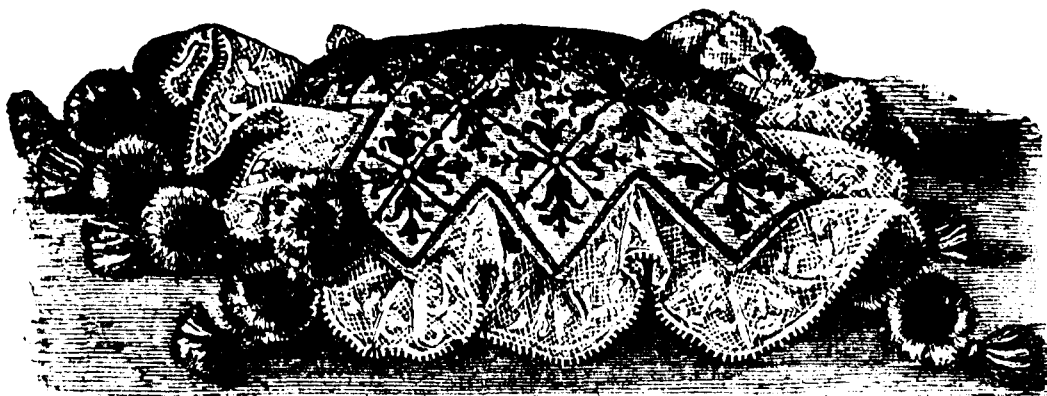
AN IVY SCREEN is a novelty, and a very pretty one, too. Take a closely built and narrow box (the length of the screen desired) and fill it with sand, mixed, if possible, with barn-yard soil; be sure to place in the bottom of the box, at the depth of two or three inches, pieces of bricks and a few small stones, such as are used in paving streets. This rocky layer produces or rather retains the necessary moisture that ivy so constantly requires to give it health and growth. Trail the ivy for the screen over net wire, painted dark green; as the plant grows the small shoots should be trained to run in and out of the wire meshes. This interlacing will give to both sides a charming effect producing a sort of living screen, always freshly beautiful and exceedingly useful.

A TABLE SCARF that is both pretty and inexpensive is made of dark green felt, about half a yard wide, pinked on the edge, and a strip of silk patchwork, about a quarter of a yard wide on each end. Make fringe of the felt.



SCRAP BASKET.—Fig. No. 3.—This shows an artistic-looking scrap basket made of Indian chip, stained any color and ornamented with graceful bows on the handles, several loops in front and sprays of flowers in contrast with the ribbon. Poppies and roses, with rich, dark foliage appearing especially well on such useful ornaments.

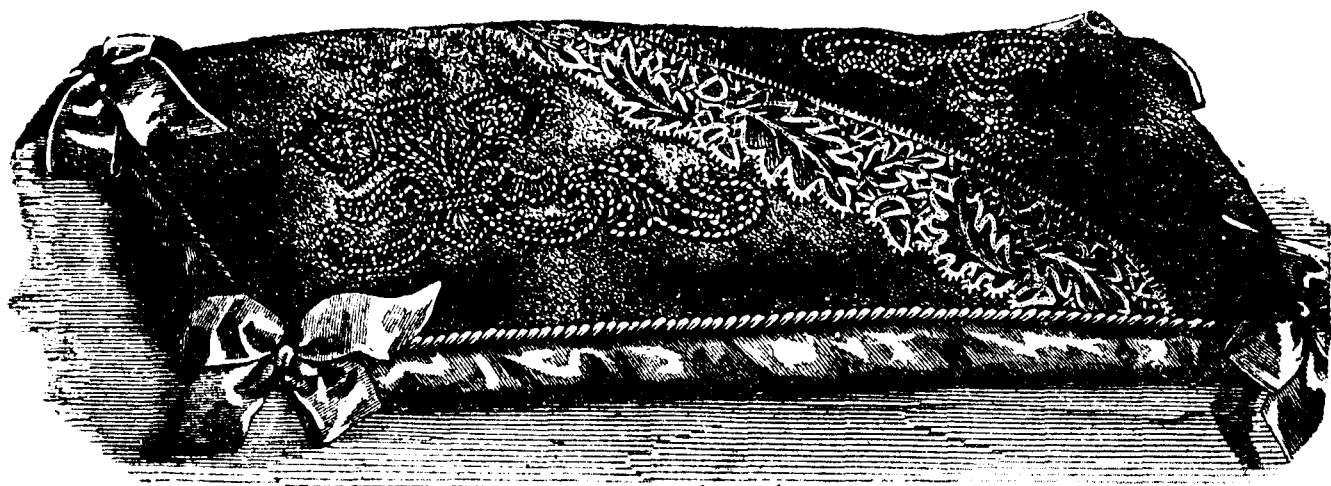
HOME DECORATION.



TOILET CUSHION.—Fig. No. 1.—The above engraving illustrates a toilet cushion of scrim embroidered in silks, cut in vandykes, edged with lace, laid over a cushion covered with satin the shade of the embroidery, and finished at the corners with pompon balls and tassels matching the satin.

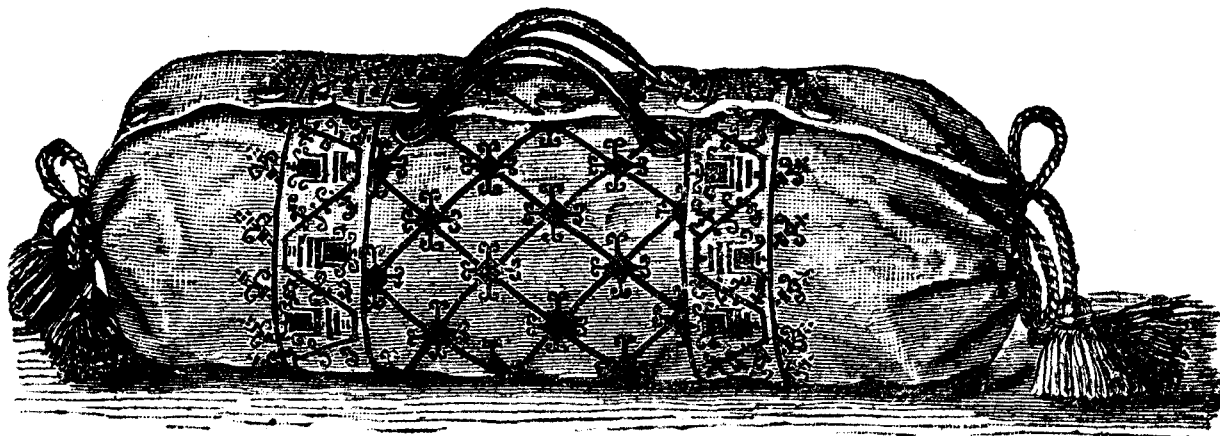
A RUG.—Get a board a half-inch in thickness and the size of the rug you desire. Drive nails in securely at equal distances all around the edges. Cut strips of woolen goods, silk scraps and velvet lengths. Attach them neatly together, then pin the end of this long variegated ribbon with a tack, and loop it around the nails backward and forward across the board. After this is done lace in lengths from end to end across the strips, like a checker board, running

pieces of Germantown wool diagonally across the intersected lengths of velvet, silk and wool. Around the edges knot a fringe of black wool. The effect is very striking, and, if lined with coarse flannel, or a coffee bag, the rug will be thick and warm enough for use.



SACHET CUSHION.—Fig. No. 2.—The sachet cushion illustrated above is of a size now used to lay in the center of a handsome bed during the day. It is twenty-five inches long and twelve wide. The under part is of satin, satin puff all around, and the top of plush in two colors, with a diagonal band separating the pieces. One end of the plush is decorated with a large initial and the other with a small figure or spray in tinsel thread. A gold cord finishes the edge and satin bows the corners.

MILK PAILS.—These are mostly of one size, viz., about a yard round. The best plan is to cover them with a coat of common paint—red, claret, green or blue—and on this to paint flowers in oils. They are covered outside with chintz and with satin. Inside they should always have quilted satin linings, or a plain satin lining with a couple of bows of ribbon at the side. Draperies of material can be arranged round them with a pretty effect.



TRAVELING CASE.—Fig. No. 3.—The above engraving illustrates a convenient traveling case. It is large enough to hold a change of clothing, shawl, etc. easily carried, and soon proves itself a "friend in need." Take a piece of Russian linen, ecru or drab in color, twenty-seven inches long and twenty-four in width; embroider this with red or black working cotton in cross-stitch over canvas, which is afterwards pulled out. One side is supplied with large, flat pearl buttons, and the other with the necessary buttonholes. Eyelets are worked in either end, three inches apart and one from the edge, cords and tassels are run through these and drawn up, thus forming a long, round case. Leather handles, which can be procured at a trunk store, are fastened in the middle.

HANDSOME TABLE COVERS are made of alternate squares or half squares of basket flannel and of velveteen; one made two shades of brown is very pretty, and one of brown and lemon color is particularly effective. The spread should be lined; it is not necessary that the entire lining should be of expensive material; unbleached factory cloth will answer, provided that the facing is deep. No border is requisite, but if one prefers to have it, this should be of velveteen, and the facing of a contrasting color. If the blocks are neatly put together, no needlework is necessary to adorn the spread, but of course this point may be determined according to the taste and means of the maker.

HOME DECORATION.



HANDKERCHIEF-CASE—Figures 1 and 2.—Figure One illustrates a handkerchief-case of quilted satin ribbon, straps of ribbons and bows are put across the center to confine mouchoirs; the outside, (Figure 2), is of contrasting shades of satin, with a cord of silk or chenille around the edge. The picture is applique, with a frame of dark ribbon velvet and sprays of applique flowers. The finishing touch is put in the shape of a bow on the upper corner. Pretty tidies can be fashioned out of strips of insertion and poppy-red velvet ribbon, with an edging of lace around it, and a bow of velvet on one corner. If one has the time, a knitted Smyrna rug will be very acceptable.

ORNAMENTAL ARTICLES—A prime advantage of movable articles of room ornament is that they impart an artistic finish to furniture. There is nothing to admire in the sideview of the projecting edge of the shelf mounting of a piece of furniture, but place a vase upon it and it is wholly transformed, serving simply as a base. Ornaments also, by their scenic effects, answer the very objects formerly aimed at by costly inlays and elaborately carved shapes in furniture.

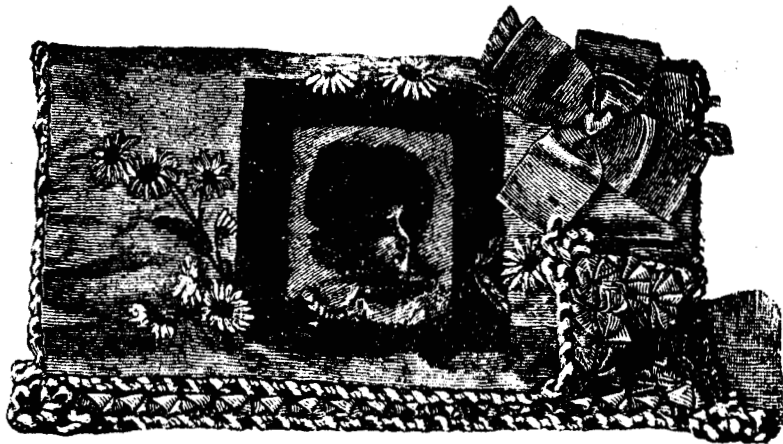
HAND-SCREEN—A neat screen is made of six sheets of pink tissue paper, a sheet of bristol or card board, half a yard of pink satin, a yard and a half of quilled pink satin ribbon, three quarters of a yard of pink satin ribbon, not plaited, a spool of pink sewing silk and a bottle of mucilage. For a handle, cut from a small Japanese fan the long bamboo stick which answers nicely and is stronger than wood of any kind. From the bristol board cut two circular pieces, each six or seven inches in diameter. Smoothly cover one side of each piece with the pink satin, and overhand them together, the satin side out. Make a slit about two inches deep in one end of the bamboo handle, and insert the satin circle. Use pins as rivets to fasten the screen and handle together; one pin at each end of the slit, passing them through from one side to the other, and as the points will be too long cut them off with a pair of sharp pincers, leaving a small portion of the pin to be turned against the handle and hammered down flatly, thus holding the screen and handle securely together. In the very centre of the circle paint with water colors a pretty design of birds or flowers; or instead of painting, a bunch of artificial pink roses, buds and their foliage may be fastened. The tissue paper is then to be cut in strips about four inches wide, the entire width of the sheet, then fringe the strip quite finely, leaving half an inch at the top for a heading to be pasted to the screen. The fringe is then crimped with the scissors or the back of a knife by gathering or pinching it up between the fingers and knife, as a ruffle is crimped. Each piece is to be done in this way and, then unfolded and shaken out

that the fringe shall not be matted together. Coat the plaid heading of the fringe with mucilage and paste one piece at a time all round the outside edge of the satin circle. Then row after row, each one falling closely over the other until the satin is covered to the small circle which contains the painting or flower. To finish the edge of the last row which is fastened to the satin, sew on the quilled satin ribbon; the plain satin ribbon is tied in a bow round the handle. In pasting the fringe on the screen it must be allowed to fall outward, as the feathers on a fan, and each side of the screen must be worked in the same manner. They are very convenient to use as screens for the face when sitting beside the fire, or as a shield for the eyes from lamplight.

TABLE COVER.—This is very simple, the work being such as can be carried in a small workbag and employed at odd moments. Make the body of olive-green felt, any size desired, having all four of the edges simply pinked. Take four squares of peacock blue plush, on each of which embroider a spray of flowers. Blind stitch these pieces on the four corners of the felt, and your cover is complete. Of course the size of the smaller square must depend upon the size of the cover. An eight inch square of plush to a cover measuring one yard, is about the right proportion.

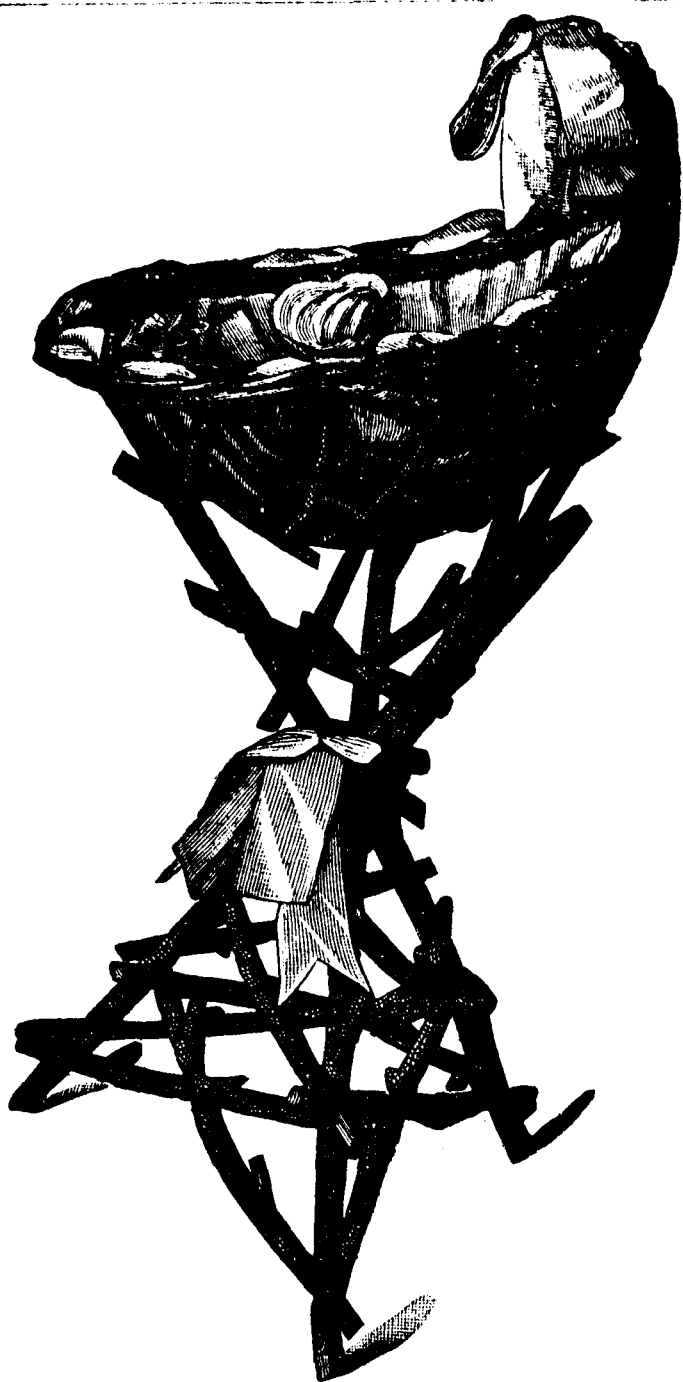
TRANSPARENT SILK CANVAS TIDY.—The body is made of transparent silk canvas (which can be obtained of dealers in fine art embroidery materials.)

Hem the edges about 1½ to 2 inches all around, and have it stamped in pretty design that will look well worked in the plain outline stitch. Trace the design with etching silk. Fill in all the space between the outer edge of the design and the border with the silk. This "Filling in" is done in the regular darning stitch, leaving about three canvas threads between each silk thread. Line the whole with bright gold satin or celestia, and trim with lace. The effect of the gold shining through the canvas is exceedingly pretty and the tidy itself very handsome.



APPLIQUE FIGURES, cut from cretonne on felt or momie cloth, can be treated in this way: First, cut the figures from the cretonne, and then place them on paper and trace their outline, after which cut out the paper figures and paste them in any form that you choose on the felt, cloth or whatever material your cover is to be made of. You may have them in rows across the front, or in a border around the edge, or in corner bouquets, or in a wreath in the centre. After arranging the paper flowers, you put the cretonne once over it and hem stitch them around with black silk or any prettily contrasting color. Line to cover with silesia, and if a finish is needed you may put a cord or fringe on it.

HOME DECORATION.



WORK BASKET.—Fig. 1 illustrates a charming little affair that can be utilized for a work-basket or catch-all for a dressing table. The frame work is of twigs soaked until they are limber, then fastened with tiny tacks and covered with glue, while wet pieces of sago are dropped over the article, and, when dry, a coating of liquid gold is applied with a camel's-hair brush. The lining, pin-cushion and pockets are of blue, yellow, red or pink satin, with similar ribbon run through the edge of the frame and tied on top.

HINTS ON COLOR.—In a warm light, yellow becomes totally lost, but is less diminished than all other colors, excepting white, by distance.

The stronger tones of any color subdue its fainter hues in the same proportion as opposite colors and contrasts exalt them.

Of all colors, except white, yellow contrasts black most powerfully.

The sensible effects of yellow are gay, gaudy, glorious, full of lustre, etc., and its impression on the mind partakes of these characters.

Red in connection with yellow becomes hot and advancing; but mixed with blue, it becomes cool and retiring.

Next to green, purple is the most generally pleasing, and has been celebrated as a regal or imperial color, as much perhaps from its rareness in a pure state as from its individual beauty. Purple, when inclining toward redness, is a regal, magisterial and pompous color. In

its effects on the mind it partakes principally, however, of the powers of its ruling color, blue.

The harmonising contrast of citrine is a deep purple.

The harmonizing contrast of olive is a deep orange.

Bronze is an advancing color in painting.

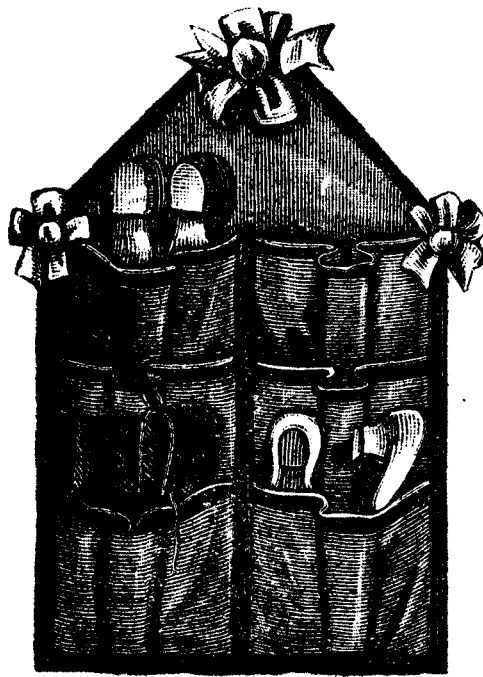
Of all compound colors green is the most effective, distinct and striking.

As green is the most general color of vegetable nature, and principal in foliage, so red, its harmonizing color, and compounds of red, are most general and principal in flowers.

Impure black is brown, but black in its impurity is a cold color, and communicates this property to all colors; thus it blues white, greens yellow, purples red, and degrades blue; hence the artist errs who regards black as of nearest affinity to hot and brown colors.

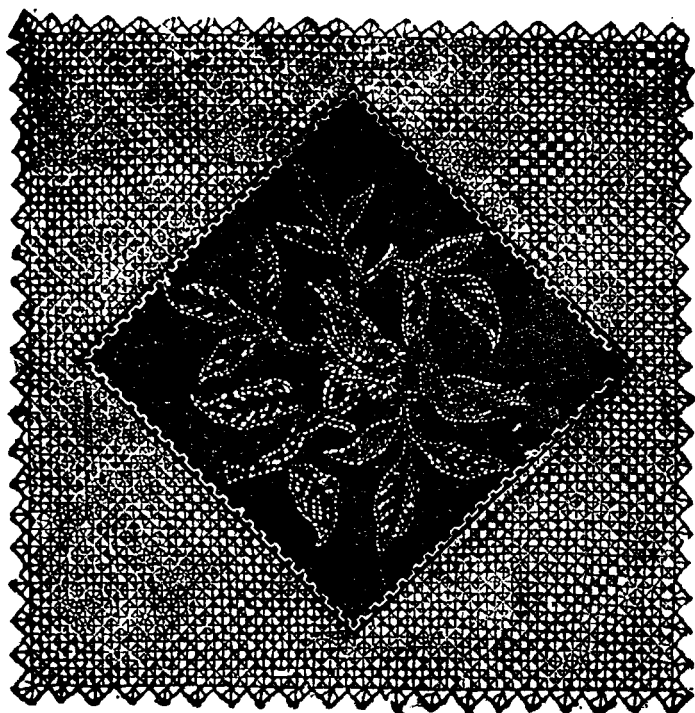
TABLE COVERS.—Inexpensive table-covers are made in the following manner: Select nine squares of bright cretonne, each being fifteen inches in size and having a distinct pattern in contrast with the next one; the seams are hidden by strips of inch-wide black velvet ribbon worked on each edge, with yellow silk in the old-fashioned coral stitch; a border of the same, three inches wide, surrounds the outer edges, and is finished with a row of plush balls or coffee-colored guipure lace. The lining is of gold, blue or cardinal canton flannel. Another design is made of cardinal felt, with the edges pinked deeply; each corner is decorated with a large square of sapphire-blue velveteen set diamondwise and embroidered with a spray of flowers. The squares are caught to the felt by a gold cord and worked over with yellow split silk in the tracing-stitch. Large plush tassels of gold, sapphire, and cardinal are sewed on the corners.

A **CLOCK STAND** may be made by covering a round, or other shaped block of wood with plush or velvet; a small braid over the edges and a monogram or medallion painted or embroidered on the front is all the ornament necessary.



SLIPPER CASE.—Fig. 2.—Articles of use which assist in economizing room are of interest to many housekeepers nowadays, and Figure One represents the almost indispensable shoe-bag. Ottoman velours, with a silk face, is illustrated here, and this forms a handsome receptacle, being of peacock blue, trimmed with a darker shade of velvet ribbon and bows of shaded nasturtium-colored silk or satin ribbon. Cretonnes, upholstery satteen, damask linen, and Turkish toweling are also employed for making these convenient bags.

HOME DECORATION.



TIDY—Fig. 1.—The tidy represented in Figure 1 is of ecru scrim, with a square of garnet velvet set cornerwise in the centre, fastened with a Greek scroll in gold cord and embroidered with tinsel thread.

Beds may be made to look attractive, at a small expense, by covering with fancy counterpanes of white muslin. They are made in this way: Cut the material in circular pieces about four inches in diameter, then gather the edge, turning in with strong white linen thread. When a quantity of these are made, sew them together, leaving a little diamond-shaped open space between each one. When sufficiently large enough to cover a bed, finish by a fringe on each end circle, and put a spread of pale pink or blue cambric underneath. Pillow shams should be made the same way. Such a bed cover will keep clean for a long time and does not require ironing after washing.

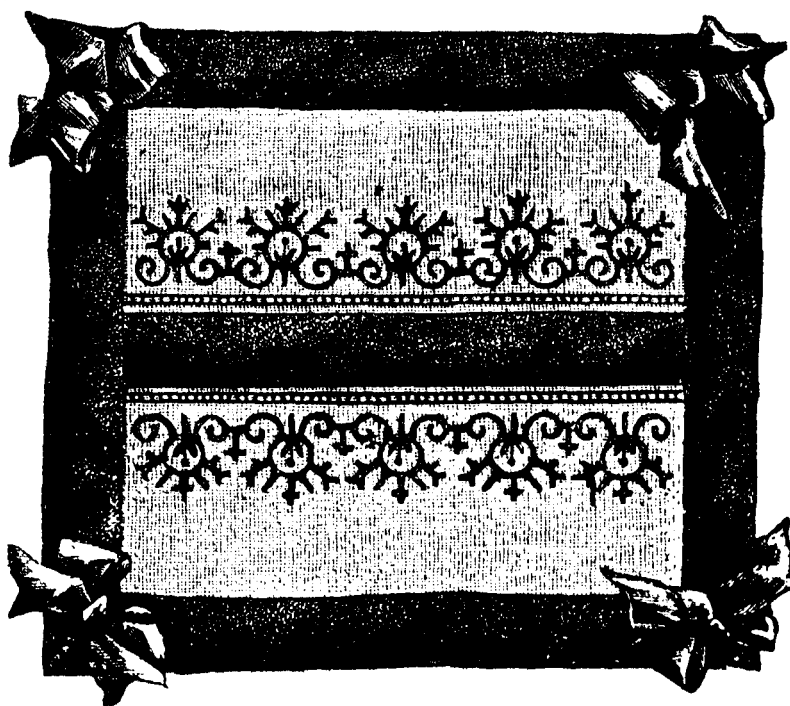
To Dry Plants.—Obtain a half-dozen pieces of stout mill-board, cut it about 9x12 inches, or larger. Then gather about one hundred old newspapers, and fold them neatly to about the size of the mill-boards. Four or five yards of common white cotton wadding, a score of sheets of tissue paper, and as many of blotting paper, all cut to the same size complete the apparatus. One of the boards serves as a foundation; on this place a newspaper, then a piece of wadding, and upon this place the specimen intended to be dried. The cotton being soft and retentive, every portion can be laid in a proper and natural way, including the petals of flowers. A newspaper above—two or three of the specimens having thick stems—and so on, until all the specimens have been similarly deposited. If the specimens are sticky, or hairy or of a kind that the wadding seems likely to adhere to, then, before depositing them on it, introduce a half sheet of tissue paper. A heavy weight must be placed on top of all, sufficient to embed the specimen in the wadding; then leave the whole to rest for twenty-four hours. All the papers must then be changed, dry ones being put on in their places; and if the plant seems to throw off a considerable amount of moisture, such as will render the wadding quite damp, change the wadding also. A second, or even a third change is de-

sirable at the end of two or three days, or a week, and when this is made, introduce the blotting-paper, pressing again till everything is perfectly flat, and the specimens are absolutely dry. The writer says that when thus dried, every petal and leaflet retains the form it had in life, and nine specimens out of ten preserve their color exactly. To insure the keeping of color, it is well, if time can be spared, to change the blotting-paper many times, and to dry it thoroughly before a fire; this, however, need not be done until after the third day.

The Ceiling.—Take the natural ceiling, the sky, to begin with. What colors do we find there? Blue backgrounds, red clouds, yellow sun, with the neutrals white, gray and gold, in clouds and sunshine. Then blue, red and yellow, with white, gray and gold, ought to be the right coloring for a ceiling, modified as to tint and tone, and hue, by the knowledge of the use which the room is to be put to. It is impossible to furnish a room harmoniously if the ceiling be white, or if curtains or hangings of any kind be white; for either black or white in any quantity in a room will make impossible any harmonic results. The prevailing color may be a tint of red, blue, or yellow, according to the taste of the person who is to occupy the room or the use of the room; but, this being decided, the rest of the room should be furnished to carry out the scheme of color, of which the ceiling strikes the key-note.

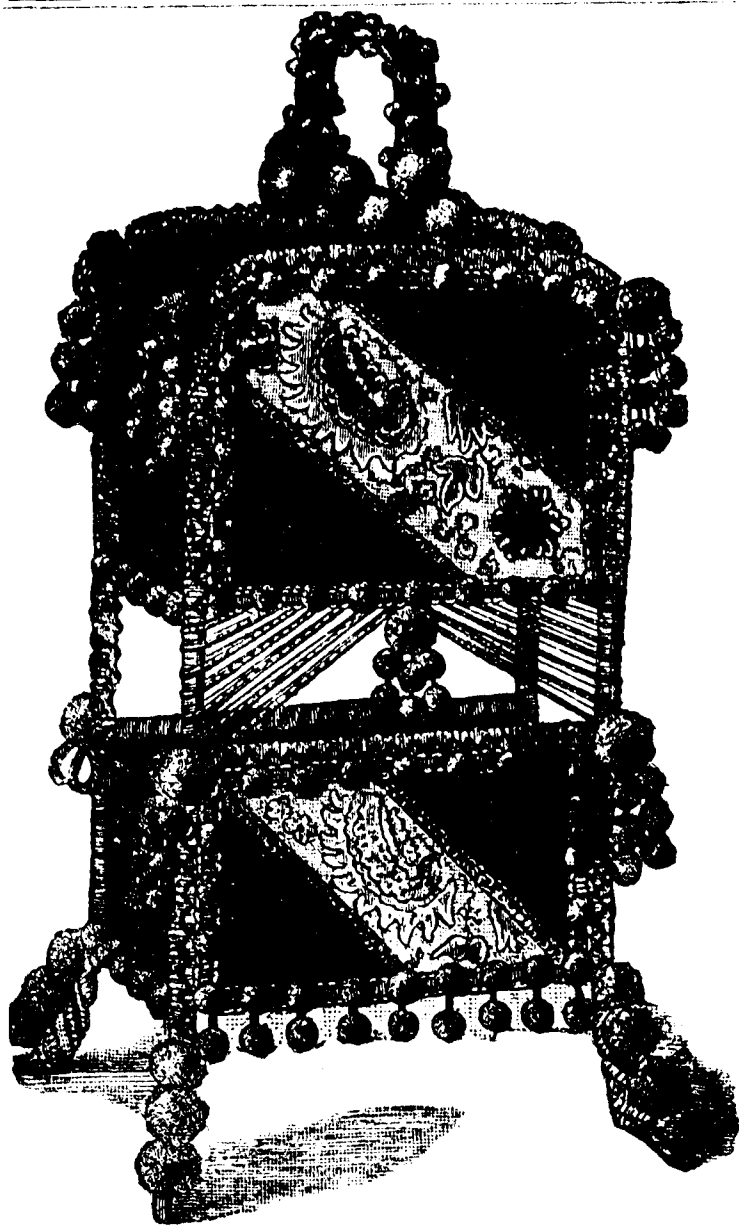
A screen of home manufactures may be made by joining two clothes-horses together, forming thus four panels, over one side stretch cretonne of a quiet pattern and color, and over the other a tea green serge, which latter may be embroidered as taste may dictate.

Pressed leaves placed between sheets of glass and bordered by a plush frame, are used for screens.



TIDY—Fig. 2—Figure two represents a pretty tidy made of ecru-colored silk canvas, with an embroidery of gold silk interspersed with a few touches of red; a garnet or peacock stripe of velvet serves to connect the bands, and answers for a border, with bows of satin ribbon placed at each corner.

HOME DECORATION.



NEWSPAPER OR MUSIC HOLDER.—This rack will answer for either a newspaper or music holder. The stand proper is made of willow, gilded, and can be procured at any furniture house. The outside panels are of olive plush, velveteen or velvet, with a crosswise band of scarlet satin embroidered in bullion threads in any pretty, scroll-like pattern, and edged with gold cord; the lining may be of farmer's satin, and the decorations consist of pompons of the two colors, mixed with tinsel; they are of two sizes, and are to be applied as illustrated.

Dressing Bureau Scarfs—We saw a very pretty dressing bureau scarf recently made out of ladies' cloth (sapphire blue) long enough to cover the top of the bureau and hang about eighteen inches down the side. A strip of velvet, of a darker shade of blue, three inches in width, and extending from edge to edge of the width of the scarf, was fastened near each of the ends in a vertical position, and red worsted of varying lengths, and about one-half inch apart, tacked down with old gold silk floss, worked in the herring-bone stitch, running down from the velvet, the longest piece coming within one inch of the edge. Above the velvet were five open Japanese fans, made of various colors of worsted, and filled in with silk floss. On the velvet were embroidered six daisies.

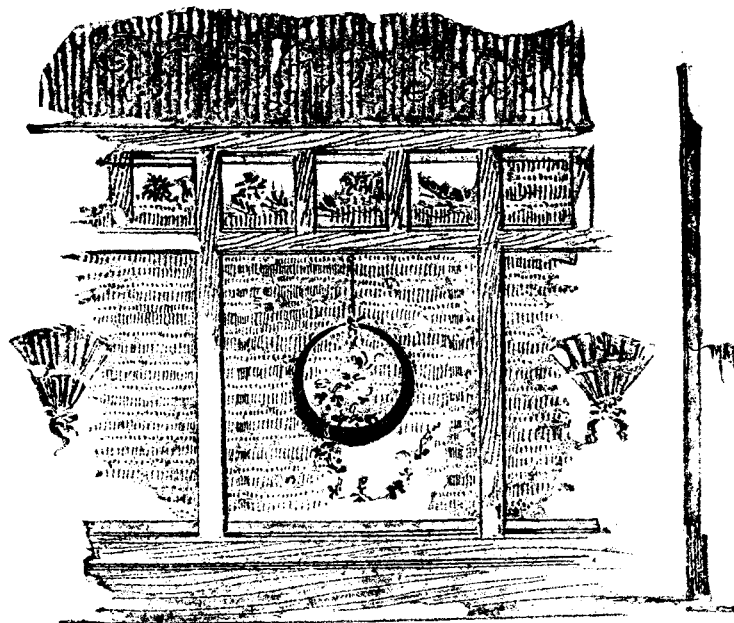
Easels are made from bamboo, the bamboo being split at regular intervals to allow small pans being set in the hollow wood, which are filled with soil and planted with moss and vine seeds. The growing vines run up through the bamboo, twine about it, and finally conceal it entirely.

For using up odds and ends of velvets, plush, cloth, and colored filoselle and other silks, may be mentioned some work which is shown at the Royal School of Art Needlework in London, done by an elderly lady, whose eyesight is impaired. Rough colored serge of some good color forms the foundation, and on it there are designs of large acorns, bursting chestnut pods, oranges, pomegranates, and many other things raised by means of padding, edged with gold cord or silk stitching, and composed of scraps which are usually thrown away as too small to use. The leaves are of scraps of diagonal cloth, serge, etc., and the fruit usually of the velvet. The padding can be made of the tiniest scraps, cut into the minutest of pieces. Dyed blankets can be used in this style, and form curtains, couvrepieds, carriage-rugs, chair-backs, bags for scraps, tablecloths, and other things. A little taste and skill in arranging a design are required, but the work is extremely easy.

How to make old waists as good as new.

Basques that are worn or soiled in the front about the buttonholes can be freshened by having a narrow vest of velvet or striped goods, or of plain fabric, tucked horizontally, set in a single piece down the front, and buttoned down each of its sides. The material of the basque can be cut down each side of the frayed front, and turned back to form (with interlining) a place for the buttonholes. The vest measures only three or four inches across the top, and tapers nearly to a point below, unless it is necessary to have it wider to conceal the worn parts of the basque: the buttons are set on the vest. For waists worn under the arms, a jacket front may be added in zouave shape, and this conceals or replaces the shabby places. Sometimes the front of a worn basque may be sloped off to represent a loose jacket, and a new vest of different material, pique, velvet or jersey, or a gay Roman sash may be used instead. A still simpler way, when the basque is defaced about the hips and is old-fashioned in the back, is to convert it into a stylish round waist by fastening the belt of the skirts over it instead of under it, and adding a belt or sash ribbon.

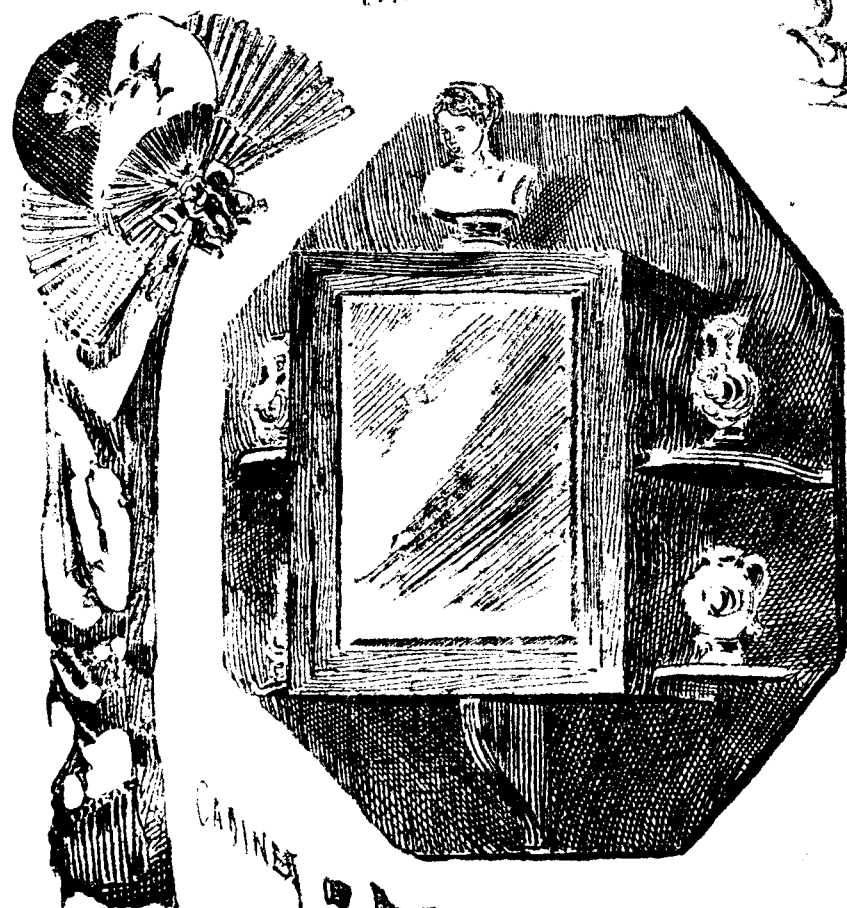
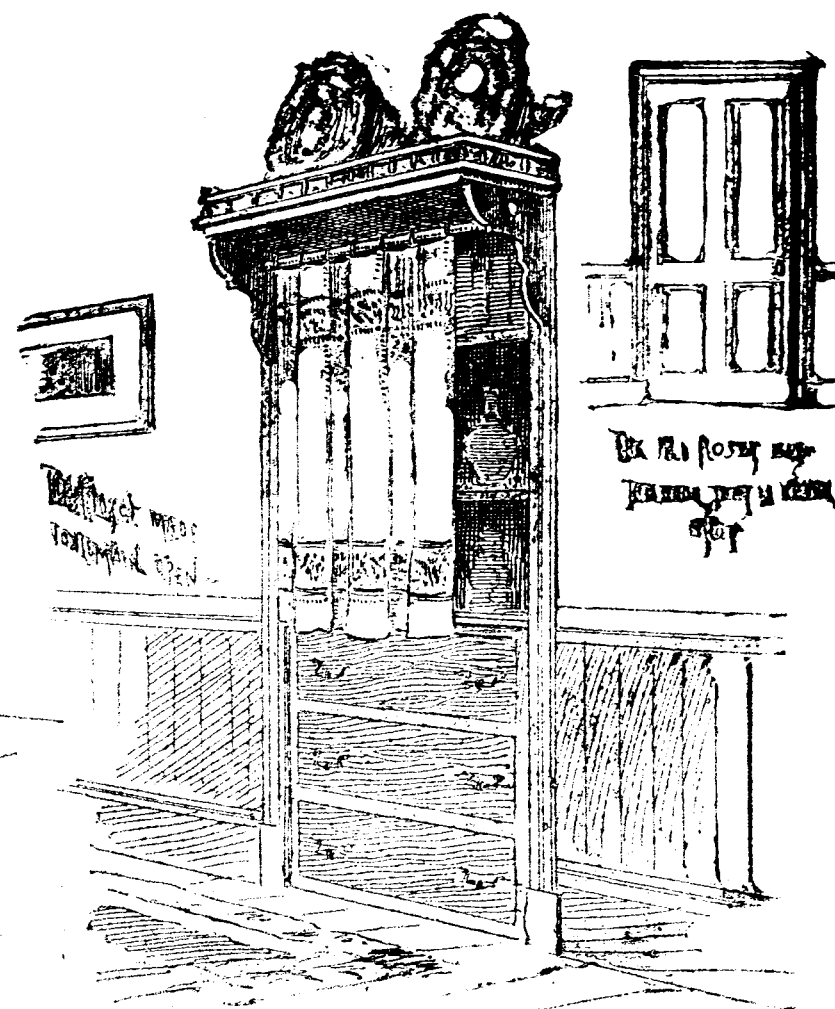
Feather Flowers are comparatively easy to make, yet it requires considerable patience to have them approach perfection. Their effect afterward in decoration is excellent. Fashionable rusticators in the country can easily procure a bunch of white geese feathers and amuse themselves an hour or so by cutting out of these feathers leaves like the flowers that are to be copied. Make the bulbs of beeswax and rosin mixed together in equal proportions, to this stick the leaves, the stamens, and center parts of wire and zephyr. In painting the leaves, a nice delicate touch should be had in order to give a natural effect. Get tube paints—such as are used in oil paintings. After painting the leaves lay them aside to dry. Do not use them for ten or twelve hours at least. A tube each of chrome yellow, rose madder, clear white and Prussian blue will be all the paints required to produce a lovely bouquet. Mix the yellow and blue to obtain green for painting the leaves. With a little practice in mixing the paints they can be made as beautiful as wax.



Chinese straw matting window



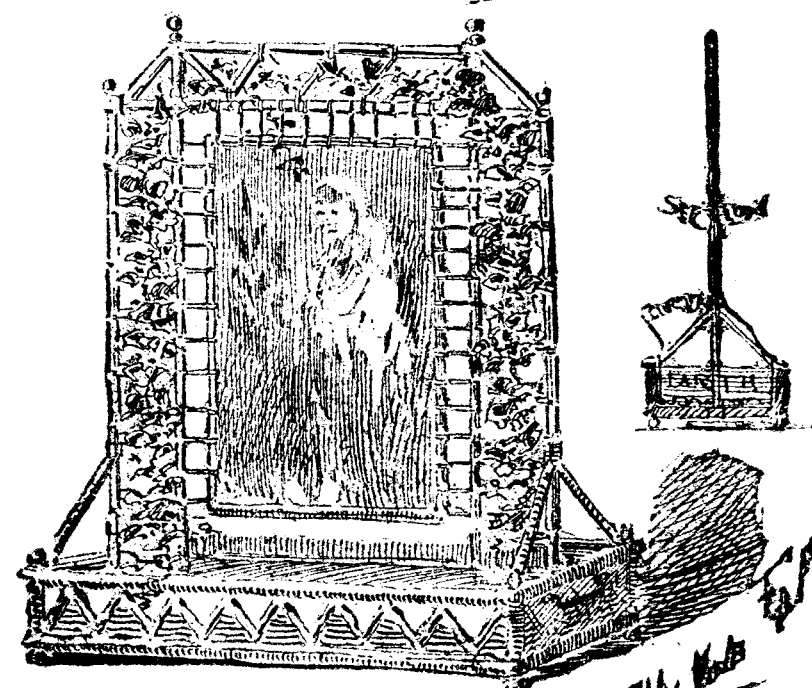
BOOK CASE - MADE FROM
WOOD GOODS BOX CUT IN HALF
GLASS INSERTED



CABINET OF BOOKS



BRASS VASE



STAND OF CLOTHES

HINTS AND NOTIONS.



TO CLEAN OIL PAINTINGS, wash them with a sponge, and dry them by rubbing with a silk handkerchief. When the picture is very dirty, remove it from its frame, lay a wet towel on the face of the picture, sprinkling it from time to time with clear, soft water. Let it remain wet for two or three days. Then remove the towel and wash the picture well with a soft sponge. When quite dry, rub it with some clear nut or linseed oil.

TO CLEAN GILT FRAMES, rub them with a little sal volatile mixed with cold water; or after dusting the frames well, paint the gilding with a camel's-hair brush dipped in the following mixture: One gill of water in which one ounce of common salt, one ounce of alum, and two ounces of purified nitre have been dissolved.

CLEANING IVORY.—After long use ivory ornaments grow yellow or brownish. Wash them in soap-suds, and, if carved, use a small, soft brush, and, while still wet, lay them in the sun. Wet for two or three days in soap-suds, several times a day, so as to keep them wet as much as convenient, but be sure they are all day in the sunshine. After this, give them another washing, rub dry with cham. ois skin, and they will be perfectly white.

TO CLEAN CARPETS.—The carpet being first well shaken and freed from dust, tack it down to the floor; then mix half a pint of bullock's gall with two gallons of soft water; scrub the carpet well with soap and the gall mixture; when perfectly dry it will look like new, as the colors will be restored to their original brightness. The brush used must not be too hard, but rather long in the hair, or it will rub up the nap and injure the carpet.

TO REMOVE OIL STAINS from the pages of a book with. out destroying the printing, gently warm the stained part with a hot flat iron (so as to take out as much of the oil as possible) on blotting paper, then dip a brush in rectified spirits of turpentine, and draw it gently over the sides of the paper, which must be kept warm during the whole process. Repeat the operation as many times as the thickness of the paper may require. When the oil is entirely removed, to restore the paper to its usual whiteness, dip another brush in highly rectified spirits of wine, and draw it in like manner over the stained place, particularly around the edges. By adopting this plan the spots will entirely vanish and the paper assume its ordinary whiteness.

LEMON STAINS on cloth may be removed by washing the goods in warm soapsuds or in ammonia.

TO WASH LACE OR MUSLIN CURTAINS.—Before the curtains are put in the wash, tack all around them narrow strips of white cotton cloth an inch or two wide. Dissolve a little soda in milk-warm water, and put in the curtains. Let them remain for half an hour, stirring and pressing them occasionally. Wring them very carefully—rather squeezing than wringing—whenever this process is to be performed. Place them in cold water for an hour, then wash them with soap and warm water. Wash again in clear water, rather warmer than the last. Rinse them in bluing water (only slightly blue, unless the curtains are very yellow). Wring carefully in clean towels. They are now ready for starching. Make the starch according to the usual process, but be sure to have it clear and good, and thin for muslin and very thin for lace. Thick starch is utterly destructive to the fine, soft appearance of the lace. Stir a few times round in the starch, while boiling, a wax or sperm candle, or put into it a small piece of white wax. If the latter is used it should be melted and poured in. When the starch is ready, pour half of it into one pan and half into another. Dip the curtains in one, wring them out in towels, then dip into the second, and wring again. Over the floor of an unoccupied room spread a couple of sheets, one under the other, for each curtain; shake the curtain and lay it down smoothly, the edges of the cotton cloth to the edges of the sheet. Pin down the top and back. The other side will then come perfectly straight without pinning. Leave the curtains to dry. When dry they should not be folded, but put up at once, or if you wish to put them away for a while, roll them lightly in a loose, soft roll, and wrap in blue paper or cotton (the former is preferable) and lay them where no weight will press against them.

TO CLEAN VELVET.—Velvet requires very careful manipulation, as it loses its fine appearance if wrung or pressed when it is wet. To remove dust, strew very fine, dry sand upon the velvet, and brush in the direction of the lines until all the sand is removed. The brush must be a new one. To remove dirt, dissolve ox-gal in nearly boiling water, and add some spirits of wine; dip a soft brush in this solution and brush the dirt out of the velvet. It may require repeated brushing. After this, hang the velvet up carefully. For finishing, apply a weak solution of gum, by means of a sponge, to the reverse side of the velvet.

TO CLEAN RED BRICK FLOORS, rub them with a brick moistened with a little warm milk and water, and wipe them dry with a soft cloth.

HINTS AND NOTIONS.

FOR REPAIRING MIRRORS accidentally scratched, clean the bare portion of the glass by rubbing it gently with fine cotton, taking care to remove any traces of dust and grease. If this cleaning is not done very carefully defect will appear around the place repaired.

With the point of a knife cut from the back of another looking-glass a portion of the silvering of the required form, but a little larger. Upon it place a small drop of mercury—a drop the size of a pin's head will be sufficient for a surface equal to the size of a nail. The mercury spreads immediately, penetrates the amalgam to where it was cut off with the knife, and the required piece may now be lifted and removed to the place to be repaired. This is the most difficult part of the operation. Then press lightly the renewed portions with cotton, and the glass presents the same appearance as when new.

OIL CLOTH is ruined by the application of lye soap, as the lye eats the cloth; and, after being washed, it should be wiped perfectly dry, or the dampness will soon rot it. If laid down where the sun will shine on it much, it will be apt to stick fast to the floor, unless paper is laid under it.

MATTING should never be washed with anything but salt and water—a pint of salt to half a pailful of soft water, moderately warm. Dry quickly with a soft cloth. Twice during the season will probably be sufficient washing for a bedroom, but a room much used will require it somewhat oftener.

INK STAINS on silver or plated articles may be effectually removed without injury to the articles by making a little chloride of lime into a paste with water, and rubbing the stains until they disappear, and afterwards washing the article with soap and water.

DUST and marks of children's fingers can be removed from windows by rubbing them with a sponge which has been dipped in ammonia and water. To remove finger marks from and restore lustre to the keys of a piano, wash off the marks with a chamois skin wet with cold water; rub the surface with sweet oil, mixed with half its quantity of turpentine. A liberal rubbing with this mixture will prove effective.

When oiled walnut furniture begins to grow dingy, it can be made to look as fresh as new by re-oiling. Linseed or even olive oil can be used, but pure, good kerosene is much the best. Rub it well in with a soft woolen rag, and polish with clean, dry flannel. Mahogany furniture should be washed with warm water and soap; an application of beeswax and sweet oil upon a soft cloth, and polished with chamois, gives a rich finish.

BLACK KID GLOVES.—Ladies are often annoyed by white streaks on the seams of black kid gloves. We have always found that they can be nearly removed by stirring a little salad oil into some real black ink and carefully touching the white streaks with a feather, being sure that every white spot has been covered with it. As soon as done, dry quickly in the air.

FOR VARNISHED PAINTS, save some tea leaves for a few days, then steep them in a tin pail for half an hour, strain through a sieve and use the tea for cleaning the paint. The tea acts as a strong detergent, and makes the paint nearly new in appearance. It will not do to wash unvarnished paints with it.

TO CLEAN CLOTHES.—Gentlemen's suits, and all kinds of colored woollens, as well as black silk, may be cleansed from spots and fruit stains by soap bark, which can be obtained at the druggist's.

If there is but one suit to clean, buy one ounce of this bark and pour boiling water upon it. Stir up well, then let it settle, and, when cold, dip a soft brush or sponge into it and put on all the spots. The soiled spots will look soapy after it is used. Wash off in clear cold water, and when the place is dry the stain or spot will have entirely disappeared. We have never tried this, but know that soap bark is much used, and think it promises success to those who try it.

MILDEW may be removed by dipping the stained part in buttermilk, and then put the article in the sun.

STEEL KNIVES which are not in general use may be kept from rusting if they are dipped in a strong solution of soda—one part water to four of soda—then wipe them dry, roll in flannel, and keep them in a dry place; or the steel may be covered well with mutton-tallow, then wrapped in paper and put away.

TO KEEP STOVES FROM RUSTING, while standing away through the warm weather, grease them well with mutton-tallow, and before putting them up in the autumn, put them in the yard and build a fire in them, which will burn off the tallow. Wash them with soap suds and then polish them. This is troublesome but effectual.

TO WASH COLORED TABLE LINEN, use tepid water with a little borax dissolved in it. Nice table cloths and napkins should not be allowed to become much soiled, so that they will require vigorous rubbing with soap or in hot water.

LEATHER CHAIR-SEATS may be brightened and revived by rubbing them with the white of an egg. Leather book-bindings will also be improved by the same treatment.

TO CLEAN FROSTED (dead) SILVER ORNAMENTS.—Dissolve a lump of soda in a saucepan of boiling water and place them in it, and leave for a few moments; then add a small piece of yellow soap, and rub the articles with a soft tooth-brush. When taken out of the water, place them in a hot oven, on a brick, until the desired effect is produced.

TO POLISH IVORY.—First smooth the surface with the finest sand paper, then apply whiting on a bit of flannel, rubbing it well. The whiting may be wet with oil or water. Finish by rubbing the ivory with a slightly oiled bit of linen cloth. All scratches must be fairly rubbed out in the process.

Ivory, when not stained, may be restored to its former whiteness by cleaning with powdered burnt pumice-stone and water, and then placing it under glasses in the sun's rays.

INK STAINS may be removed from colored table-covers by dissolving a teaspoonful of oxalic acid in a teaspoonful of hot water, and rubbing the stained part well with the solution. Ink stains may be taken out of anything white by simply putting a little powdered salts of lemon and cold water on the stain, allowing it to remain about five minutes, and then washing it with soap and water, when the stains will disappear.

HINTS AND NOTIONS.

A GOOD DUSTER can be made from a piece of cheese-cloth. Hem the edges, and have a large enough supply so that one set can be washed each week.

A VERY COMPLETE FILLING for open cracks in floors may be made by thoroughly soaking newspapers in a paste made of one pound of flour, three quarts of water and a tablespoonful of alum, thoroughly boiled and mixed; make the final mixture about as thick as putty, a kind of paper putty, and it will harden like papier mache.

TO REMOVE GREASE SPOTS.—Nothing so effectually removes grease spots from woolen goods as four parts alcohol to one part of ammonia, and add to this one-half as much ether as ammonia. Wet the spots with this solution thoroughly, and then immediately rub carefully with a sponge and clean water. The alcohol and ether dissolve the grease and make soap of it, which the water washes out. This mode of extracting grease is much more reliable than any we have yet tried; many other preparations seem for a short time to remove the grease, but after a few days it reappears, a little fainter, but spreading over a larger surface than at first.

If oil is spilled on a carpet and corn meal is immediately scattered over it the meal will absorb the oil, leaving only a slight spot, which the above-named preparation will entirely remove.

If, however, oil is spilled on carpets whose colors will not bear ether and ammonia, after absorbing all that can be taken up with the corn meal, lay thick blotting paper over the spot and press a hot flat iron over it. Repeat the operation several times, but be sure and use a clean paper each time.

In the same way grease spots from wall paper may be removed. Lay the clean blotting paper over the spots and hold a hot flat iron on it.

A mixture, which is excellent for removing grease spots and stains from carpets and clothing, is made of two ounces of ammonia, two ounces of white castile soap, one ounce of glycerine, one ounce of ether. Cut the soap in small pieces and dissolve it in one pint of water over the fire, and then add two quarts of water. This should be mixed with more water, in the proportion of a teacupful to one ordinary-sized pail of water. The soiled articles are then washed thoroughly in this. If grease or oil is spilled on a carpet, sprinkle flour or fine meal over the spot as soon as possible; let it remain for several hours and it will absorb the grease.

TO RESTORE GILDING to picture frames, etc., remove all dust with a soft brush and wash the gilding in warm water in which an onion has been boiled; dry quickly with soft rags.

TO CLEAN OLD MARBLE OR ALABASTER.—Immerse the objects for two or three days in water to soften the dirt, lime, etc. Then take them out and clean them with a brush. When cleaned in this way as well as possible, put them in a mixture of one part of concentrated muriatic acid and three parts of water, until they appear perfectly clean.

Sometimes it will be necessary to increase the "biting" property with nitric acid. Finally soak the articles in water till they are perfectly free from acid. The appearance may be improved by rubbing them with almond oil.

Or marble may be cleaned in the following way; Take two parts of common washing soda, one part finely powdered chalk, one part pumice stone: mix all together and sift through muslin, afterward mix the powder with some

water and rub the marble with this. To add a gloss, wash the marble with Fuller's earth and hot water.

Bronze may be renovated and recolored by mixing one part of muriatic acid and two parts of water. Free the article from all grease and dust, and apply the diluted acid with a cloth. When dry, polish with sweet oil.

Hearths of gray marble may be cleaned by rubbing them with linseed oil.

To polish slate floors, use a smooth, flat piece of pumice stone, then polish with rotten stone. Washing well with soap and water once a week is usually enough to keep the slates clean, but by adopting the above method, not only do the slates become polished, but any stains are taken out.

A DESIRABLE ARTICLE to add to the regular furnishing of a house is a cedar box, in which to lay all the woolen goods and garments during the summer. You can then feel sure that your blankets, furs, etc., are not fretted by moths. Country house-keepers can have theirs made at quite a low cost. A wardrobe lined with cedar, and with a division containing deep drawers of that wood, is of equal efficacy and much greater convenience, but will be rather a costly affair.

Failing a cedar box, the best way to keep moths away from woolen goods is to carefully wrap each article in whole newspapers, so that no moth or bug can, in any possible way, get to them. If this is done so early in the spring that none are already in possession, there will be no trouble from moths. To destroy moths in carpets, lay a wet sheet over the carpet, and then rub a hot flat-iron over it. The water is converted into steam, which destroys the life of the grub.

INK STAINS may be removed from a mahogany table, by putting a few drops of spirits of nitre into a teaspoonful of water, and touch the part stained with this mixture.

Immediately the ink stain disappears the place must be rubbed with a cloth dipped in cold water, or there will be a white mark.

WHITEWASH for inside walls can be made in the following manner: To a peck of slacked lime add a pound and a half of white vitriol, a pound of salt, and half a pound of dissolved glue. The effect of the salt and glue is to prevent rubbing off.

TO CLEAN PAINT that is not varnished, put on a plate a quarter or half pound of the best whiting. Take a vessel of clean, warm water, dip it in a piece of flannel, and wring nearly dry, and take up as much of the whiting as will adhere to the damp cloth. A little rubbing will remove the dirt and grease. Wash off with clean water, and rub dry with soft flannel. Paint cleaned in this way looks almost as fresh as new, and the process does not consume half as much time as the ordinary way of scrubbing with soap-suds.

FURNITURE POLISH.—Into one pint of linseed oil put half a pint of treacle and a glass of gin. Apply lightly with a linen rag, and rub dry with linen cloths till a fine gloss appears.

TO CLEAN PLATE.—Wash it first in warm soap and water. Then rub the tarnish off with whiting wet in water using a soft brush for the intricate parts. Then with a piece of leather rub with rouge powder mixed with water to about the thickness of cream. This will produce a beautiful polish.

HINTS AND NOTIONS.

POLISHING PASTE for Britannia metal, tins, brasses and coppers is made in the following manner: Powder a quantity of rotten-stone, and mix it with soft soap till it is about as stiff as putty; to a half pound of this add two ounces of oil of turpentine. Make up in balls. They will keep any length of time. To use: moisten the paste with water, smear it over the metal, and rub briskly with a dry rag or wash leather, and you will have a beautiful polish.

CHEAP CARPETING.—Sew together strips of the cheapest cotton cloth to the size of the room, and tack to the floor; then paper the cloth, as you would the sides of a room, with any sort of wall paper. When it is thoroughly dry, cover with two coats of varnish. This carpet can be washed without injury, and, when it does not meet with rough usage, it will retain its gloss and last for two years as good as new.

FRUIT SPOTS.—To remove fruit spots, moisten the stain and hold the stained part over a lighted brimstone match. The sulphurous acid gas will bleach it out.

GREASE can be taken out of silk by applying magnesia to the wrong side.

GREASE SPOTS.—To remove grease spots from carpets, pulverise fine new pipes or pipe-stems; put the powder on the spot; lay a brown paper under it and over the powder; place on this a warm iron, and if it stays on long enough the grease will disappear.

INK SPOTS may be removed from linen by dipping the spotted part in pure melted tallow, then wash.

MILDEW.—To take out mildew, rub on soap; then scrape fine chalk on it; rub it in well; lay on the grass; as it dries wet it a little; repeat the process and the mildew will disappear.

RUST.—To prevent polished hardware and cutlery from rust, wipe carefully after using and wrap in coarse, brown paper.

GREASE SPOTS.—To remove grease spots from floors, cover at once with hot ashes, moisten with hot water, and repeat the application three or four times.

INK STAINS.—To remove ink stains from linen or cotton soak in sweet oil and water for a day, then wash in warm water.

INK can be extracted from floors by scrubbing with sand wet in oil of vitriol and water mixed. Then rinse with strong saleratus water.

RUST can be taken from steel by covering the steel with sweet oil, and rubbing well in. Let it lie forty-eight hours, then polish with unslacked lime till the rust disappears.

CEMENT to refasten the handles of knives and forks is made from brick-dust and rosin.

DECANTERS can be cleaned by pouring the refuse of the tea pot, leaves and all, into them. Shake well. The tannin of the tea has a chemical affinity for the crust on the glass.

SMELL OF PAINT.—The smell of fresh paint can be destroyed by mixing chloride of lime with water, with which damp some hay and strew it upon the floor.

ILL EFFECTS OF CHARCOAL are prevented by setting over the burning charcoal a vessel of boiling water, the steam of which will prevent danger from the fumes.

RIVER OR MUDDY WATER is purified by dissolving half an ounce of alum in a pint of warm water, and stir it into a hogshead of muddy water. The impurities will settle to the bottom and in a day or two, it will be clear.

WHITEWASH that will not rub off is made by stirring into each pailful of whitewash a quart of thick flour starch while hot.

GLAZED CLOTH can be sewed by passing a cake of soap over the stiffened material, and the needle will penetrate the cloth without difficulty. This is important for all persons to know who operate sewing machines.

FOR CRYSTALIZING GRASS.—Ladies who admire beautiful bouquets of grasses will appreciate the following recipe: Take one and a half pounds of rock alum, pour on three pints of boiling water; when quite cool put into a wide-mouthed vessel, hang in your grasses, a few at a time. Do not let them get too heavy, or the stems will not support them. You may again heat alum and add more grasses. By adding a little coloring matter it will give pleasing variety.

TO IMITATE GROUND-GLASS WINDOWS.—Put a piece of putty weighing about six ounces into a muslin bag so as to form a smooth surface. After thoroughly cleaning the glass, pat it all over with the bag of putty, which being forced out through the muslin, will cover the glass. Let this dry hard, and varnish with shellac or white varnish. If still more time and pains are taken, the glass can be made to represent ground glass almost perfectly. Cut from stiff paper any graceful geometric or other pattern, paste it on the glass, and go over the part not covered by the pattern, as above described. After the putty is dry, remove the pattern and paste with water. This plan is especially adapted to glass in doors.

EBONIZING WOOD.—The following is a recipe used by furniture manufacturers for the now popular style of ebonized wood: Logwood chips 8 oz., water q. s., copperas $\frac{1}{2}$ oz. Boil the logwood in one gallon of water for half an hour, and add the copperas. Apply to the wood hot, giving two or three coats. In varnishing ebonized wood, a little drop black must be added, or the varnish will give a brown shade.

DYE FOR FEATHERS.—Black: Immerse for two or three days in a bath, at first hot, of logwood, eight parts, and copperas or acetate of iron, one part. Blue: With the indigo vat. Crimson: a mordant of alum, followed by a hot bath of Brazil-wood, afterward by a weak dye of cudbear. Pink or Rose: with safflower or lemon juice. Yellow: a mordant of alum, followed by a bath of turmeric or weld. Green Dye: take of verdigris and verditer, of each one ounce, gum water one pint; mix them well, and dip the feathers, they having been first soaked in hot water, into the said mixture. For Purple, use lake and indigo. Thin gum of starch water should be used in dyeing feathers.

CLEANING HATS.—The stains of grease and paint may be removed from fur hats by means of turpentine; and if the turpentine leaves a mark, finish with a little spirits of wine.

HINTS AND NOTIONS.

TO WASH FEATHERS.—Dissolve four ounces of white soap in two quarts of boiling water; put it into a large basin or small pan, and beat to a strong lather with a wire egg-beater or a small bundle of birch twigs; use while warm. Hold the feather by the quill with the left hand, dip it into the soap liquor and squeeze it through the right hand; using a moderate degree of pressure. Continue this operation until the feather is perfectly clean and white, using a second lot of soap liquor, if necessary. Rinse in clean hot water to take out the soap, and afterward in cold water in which a small quantity of blue has been dissolved. Shake well, and dry before a moderate fire, shaking it occasionally, that it may look soft and full when dried. Before it is quite dry curl each fibre separately with a blunt knife or ivory paper-folder.

TO WASH CARPETS.—Spread the carpet where you can use a brush, take Irish potatoes and scrape them into a pail or tub of water and let them stand over night, using one peck to clean a large carpet; two pails of water is sufficient to let them stand in, and you can add more when ready to use; add two ounces of beef-gall and use with a brush, as to scrub a floor; the particles of potato will help cleanse, and when dry brush with a broom or stiff brush.

EXCELLENT FAMILY SOAP.—1 box concentrated lye, 5 lbs. grease, 1 lb. resin, 1½ gals. soft water; make in an iron pot. When the water boils put in the lye; when this is dissolved, add the grease; stir till all is melted, then add one pound of resin gradually, and boil for an hour and a half; keep stirring with a stick, and add hot water to keep up the original quantity, pour into wet tin pans, and let it stand for twenty-four hours. Cut into bars and keep in a dry, warm place for a month.

WASHING FLUID.—9 table-spoonfuls unslacked lime, 2 lbs. sal-soda, 4 qts. water; let this simmer half an hour, then bottle up. Take a small teacupful to a boiler of water.

FLOORS.—Take some clean, sifted, white silver-sand and scatter it on the floor. Dissolve one pound of American potash, or pearlash, in one pint of water and sprinkle the sand with this solution. Have a pail of very hot water and scrub the boards lengthwise with a hard brush, using the mottled soap. Change the water frequently. This is the best way to scour and whiten boards. The potash, if applied as directed, will take out all stains.

BLEACHING POWDER.—Chloride of lime makes a good bleaching powder. The stuff to be bleached is first boiled in lime-water; wash, and without drying, boil again in a solution of soda or potash; wash, and without drying, steep in a weak mixture of chloride of lime and water for six hours; wash, and without drying, steep for four hours in a weak solution or mixture of sulphuric acid and water; wash well and dry. Upon an emergency, chlorate of potash, mixed with three times its weight of common salt and diluted in water, may be used as a bleaching liquid.

REVIVING FURS.—Thoroughly sprinkle every part with hot flour and sand, and brush well with a hard brush. Then beat with a cane, comb it smooth with a wet comb, and press carefully with a warm iron. For ermine, use plaster-of-Paris instead of flour and sand, and treat in the same way.

TRACING PAPER.—1. Wash very thin paper with the following mixture: Spirits turpentine, 6 parts by weight resin 1 part, boiled nut oil 1 part. Apply with a soft sponge; or, brush over one side of a good, thin, unsized paper with a varnish made of equal parts of Canada balsam and turpentine. If required to take water color, it must be washed over with ox-gall and dried before being used.

TRANSFER PAPER.—is made by rubbing white paper with a composition consisting of 2 oz. tallow, ½ oz. powdered black lead, ¼ pint linseed oil, and sufficient lamp black to make it of the consistency of cream. These should be melted together and rubbed on the paper while hot. When dry it will be fit for use.

DARKENING GLASS.—The following, if neatly done, renders the glass obscure yet diaphanous: Rub up as for oil colors, a sufficient quantity of sugar of lead with a little boiled linseed oil, and distribute this uniformly over the pane, from the end of a hog-hair tool, by a dabbing, jerking motion, until the appearance of ground glass is obtained. It may be ornamented, when perfectly hard, by delineating the pattern with a strong solution of caustic of potash, giving it such time to act as experience dictates, and then expeditiously wiping out the portion it is necessary to remove.

TO CLEAN BRASS AND COPPER.—Take 1 oz of oxalic acid, 6 oz. rotten stone, ½ oz. gum arabic, all in powder, 1 oz sweet oil, and sufficient water to make a paste. Apply a small portion and rub dry with a flannel or leather.

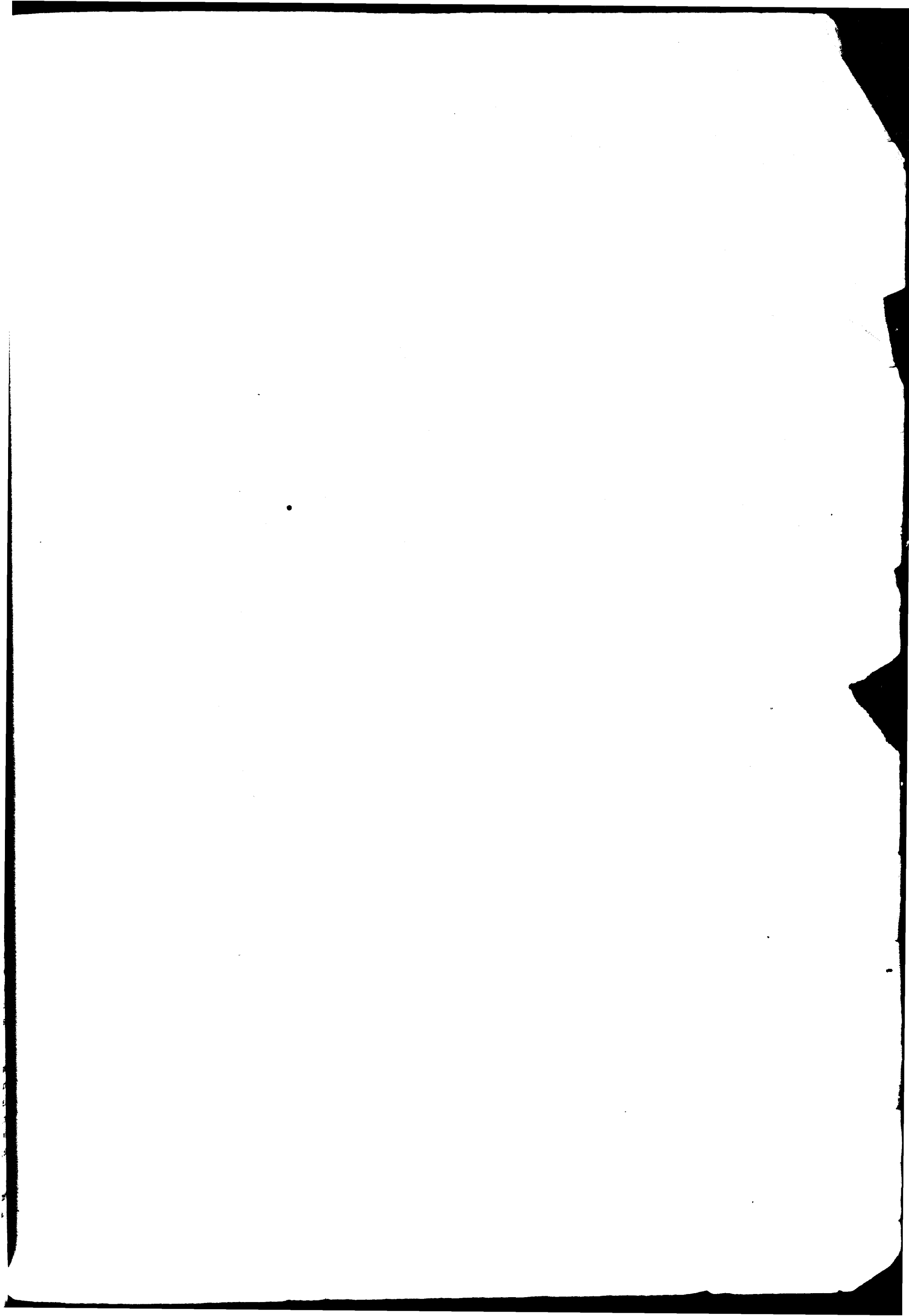
CLEANING JEWELRY.—Common Jewelry may be effectually cleaned by washing with soap and warm water, rinsing in cold water, dipping in spirits of any kind, and drying in warm boxwood sawdust. Good jewelry only needs washing with soap and water, and polishing with rouge and a chamois leather.

TO REMOVE OLD PAINT.—Wet the place with naphtha, repainting as often as is required; but frequently one application will dissolve the paint. As soon as it is softened, rub the surface clean. Chloroform, mixed with a small quantity of spirits of ammonia, composed of strong ammoniac, has been employed very successfully to remove the stains of dry paint from wood, silk and other substances.

BRONZING WOOD.—The wood is first covered with a uniform coating of glue, or of drying oil, and when nearly dry the bronze powder, contained in a small bag, is dusted over it. The surface of the object is afterward rubbed with a piece of moist rag, or the bronze powder may be previously mixed with the drying oil, and applied with a brush. The bronze powder can be procured at almost any drug or paint store.

TO WASH SILVER WARE.—Never use a particle of soap on your silver ware, as it dulls the luster, giving the article more the appearance of pewter than silver. When it wants cleaning, rub it with a piece of soft leather and prepared chalk, the latter made into a kind of paste with pure water, for the reason that water not pure might contain gritty particles.

TO PREVENT IRON RUSTING.—Give it a coat of linseed oil and whiting, mixed together in the form of paste. It is easily removed.



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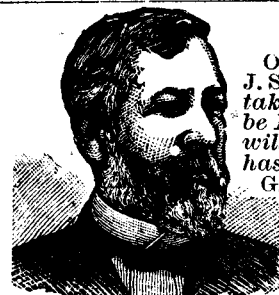
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